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Published by the department of audiovisual instruction, NEA

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Call for Research Papers to be read at the DAVI Convention (Miami April 24-28). John Moldstad is asking for a 600-800 word abstract (or the complete paper) by January 1. Like last year, the presentation time is 20 to 30 minutes. Papers can treat any AV subject; Title VII projects are invited. If interested, send abstracts (or papers) to Dr. Moldstad at the AV Center, Indiana University.

Ammunition. A re-designed membership flyer with new copy by Robert Snider and a revised list of DAVI publications are available in quantity from the national office. Write to Florence Fan and go armed to state and local educational functions.

Qualified Candidates. Dr. Hyer remarks that she is impressed by the consistently high caliber of persons who consent to run for national office in DAVI. Readers will find data on pages 296-98.

Two-Way Video in Wisconsin. Electrical Engineering 180 is taught at the University of Wisconsin via ETV with "audio talkback." Students are located on the Madison campus (next door to the studio), in Milwaukee 80 miles distant, and at an industrial plant outside Milwaukee. The Wisconsin Telephone Company is cooperating in the talkback aspect which makes it possible for students to direct questions to TV Professors Wayne Swift and John Asmuth.

First Audiovisual Week. Georgia is probably the first state in the union to have an audiovisual week proclaimed by the governor. The national office is in receipt of a verifaxed copy of the official proclamation (sent by G. E. Oliver). Georgians commemorated the event with a series of meetings, more of which will be reported in AVI next month.

Capsule Reports on Title III. The September 1960 edition of Visual Review, SVE's "tabloid for teachers" features capsule reports on the progress of Title III in California, Pennsylvania, Louisiana, Minnesota, Ohio, Illinois, Texas, and Colorado. Copies can be had on request from SVE, 1345 Diversey Parkway, Chicago 14.

Added Language Note. Reflecting a new trend in language teaching is a recent publication from the U.S. Office of Education by Elizabeth Keesee entitled Modern Foreign Languages in the Elementary School: Teaching Techniques (65 pages). For sale by the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. . . . Electronic Teaching Laboratories announces a monthly newsletter, Communicate, edited by Don Iodice. The bulletin will summarize news on language teaching and present abstracts and comments on publications in the field. Free if you write to the Laboratories at 5034 Wisconsin Avenue, N.W., Washington, D.C.

Inroads? One of the sessions scheduled at the annual meeting of the Texas School Administrators and Association of School Boards in September was "New Teaching and Learning Media." Ernest Tiemann was on the program demonstrating the cross-media approach.

San Jose Boasts Invention. Cigar-sized microphones introduced at the political conventions last summer were the invention of Ray A. Litke, head of AV technical services, San Jose State College. Litke was inspired when his boss, Dick Lewis, asked him to come up with a featherweight mike that wouldn't have tangled cables and wouldn't "fade."

Next Month look for articles on instructional materials centers. Among authors are Kathryn Carlin, Dade County, Florida; Bill Sanborn, San Francisco; Phyllis Greer, Bellevue, Michigan; and Murray Phillips, Garden City, New York.

Placement Service Next Page. AVI's editors are proud to call attention to what they suspect will become a real focus of interest in this magazine. Professional Placement will run every month so long as material comes in. Spearheaded by Bob deKieffer, it is offered as a service to DAVI members looking for positions and for employers seeking qualified AV personnel. Inquiries concerning entries should be addressed to the box number given, in care of DAVI. Your letters will be forwarded promptly to the person concerned. If you want to use the service, request the necessary information blanks from Robert Snider, DAVI.

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Coordinator of Closed-Circuit TV. Man; master's degree with training in electronics and professional education; several yrs experience in both professional education and electronics; salary dependent upon qualifications (probably not less than $7500); operate college closed-circuit TV system, coordinate observation in teacher ed both live and TV, maintain TV and electronic equipment, teach class in electronics; June or Sept 61; Northwest. Box No. P-2.

Sales Representative for Film Company. Man or woman; bachelor's degree; recent Calif experience in curriculum, teaching, or AV work; $6000 per yr plus expenses; travel throughout Calif helping schools with AV programs, arranging previews of materials, attending conferences; open now. Box No. P-3.

Assistant Chief, AV Center. Man preferred; master's degree preferably in AV; 3 yrs college teaching or admin or equivalent; $8955 (5 step increase of $250 every 18 mos.); consultant to instructors and school administrators, supervise production incl still photography with emphasis on color transparencies, audio recording, graphics service, and motion picture recording; immediate, hope to fill by Feb 1; military university, South. Box No. P-4.

Associate in Educational Communications. 4 positions open, men or women; master's degree; specialization in education communications and 5 yrs experience in education incl 2 yrs in education communications; completion of requirements for doctoral degree in education communication substitute for some experience; $8220 to $9870 (state civil service exams Jan 21); eastern US. Box No. P-5.

Educational Specialist, Production of Instructional Materials. Man; doctor's degree; teaching minimum of 3 yrs; production minimum 2 yrs; $7500 to $8500; faculty consultant, supervise graphic, photographic and motion picture service, teach college-level courses; open now; Southwest. Box No. P-6.

Supervisor AV, Radio, and TV. Man or woman; bachelor's degree social science; experience in one or more aspects of broad field of communications, organizing skills, interest and ease in working with people, imagination, creativity; to $8500; supervise the purchase, distribution, and utilization of materials, advise and assist community groups, consult with and advise University staff in selection and use of materials, teach undergrad AV course as needed (added remuneration), spearhead development of university's ETV role, advise on direction and programming of University station; open now, western Canada. Box No. P-7.

APPLICANTS

Director of AV or Radio-TV. Man; diversified experience mostly at college level, specialist in closed-circuit TV and AV programs; MS; 4 yrs teaching in radio, TV, AV courses; established and built FM station; planned and implemented closed-circuit TV facilities; supervised complete on-campus AV service at college level; co-author 2 research projects; 30; married, 2 children; June 61; $6500; any area relatively high and relatively dry. Box No. A-1.

Building Supervisor, Coordinator, or Director of AV Program. Man; AV coordinator; MS education; teaching background (elem, HS, adult education); also business and industry experience; 59; married, 7 children; Jan 28; $7500 to $8000; Southwest, also Central West, Northwest. Box No. A-2.

Director AV Program for Large District or College AV Position. Man; specialized in local production, motion and still photography, radio and curriculum development; MA with work towards PhD; 20 yrs teaching elementary and secondary; 10 yrs as AV director for school district of 13 schools, 7000 students; experience in electronics incl amateur radio operators license; taught adult education classes in radio and photography; some publications; 39; single; June 61; Midwest (consider other). Box No. A-3.

Program Director or Coordinator of Radio-TV Educational Broadcasting. Woman; specialized in educational broadcasting; MS communication arts; 14 yrs teaching; Lt Comdr US Naval Reserve (public relations); 2½ yrs TV program director for natl organization; several publications; 46; single; Jan 61; West. Box No. A-4.

TV Producer-Director, Supervisor, or Program Coordinator. Man; radio-TV, English, speech, drama, stagecraft; MA education plus 10 hrs toward PhD; 5 yrs part-time work as student in theater and radio stations, 3 yrs HS teacher (radio-TV, speech, drama); 27; married, 1 child; Jan or June 61; anyplace US. Box No. A-5.

in this issue / THE TEACHER

"OUR MATERIALS HAVE POTENTIALS that defy the imagination, but desirable results will be gained only if the teacher's attitude toward them is such that they will be used as part of classroom work."

"We have wondered why a few teachers are quick to try plausible new ideas, while most others reject them or are passively resistant."

"Teachers must be assured that their continuing professional positions are not in jeopardy. They must understand that they are not going to become second-class teachers."

"The *TV Primer* is a manual for the classroom teacher which will enable him to comfortably and confidentially use educational television."

"A teacher is often dangerously narrow in phases of life outside his own discipline."

"The attitude of the classroom teacher (which sometimes takes the form of downright resistance) became an important focus of discussion."

"Even department heads and principals find it easier to criticize a teacher's mode of dress or his failure to appear at PTA meetings than his teaching methods or subject-matter knowledge."

"Most teachers are sincerely interested in information that will help them do a better job. They do not resent consultative service; it is 'indoctrination' that they dislike."

"Many teachers are mature and use instructional materials as aids."

SHAMELESSLY out of context and all from different issues of AVI, these quotes were chosen for a purpose. They demonstrate in a sense the preoccupation on the part of this magazine (which presumes an audience largely of AV directors and coordinators) with the classroom teacher as a focal person in the school system.

What sort of individual does this classroom teacher add up to be? A prima donna to whom even department heads daren't offer suggestions? An insecure individual to whom innovations in teaching must be spoonfed? A recalcitrant fighting everything that threatens to move from the status quo? A provincial at home only in the confines of the classroom?

Or is it possible, after all, to expect maturity, judgment, and initiative?

When Viewlex announced its essay contest last spring, it occurred to the editors that here was a chance to appropriate a good slice of teacher thinking. The essay title, "How Audiovisual Aids Make Teaching and Learning Easier," seemed designed to bring into play whatever philosophy, experience, breadth of outlook, or imagination the teacher might possess.

This apparently was the case. Viewlex's Monty Abrams reports that selection of prize winners from hundreds of entries proved a difficult task. Through the cooperation of Mr. Abrams and Ben Peirez, AVI was offered its choice of among the top winners. We are indeed proud to present five of the Viewlex winning essays which seem to us to be in excellent contrast to the backdrop we so conveniently provided in our opening paragraphs. In short, what we are trying to say is: Maybe it's time for us as audiovisual directors, coordinators, teachers of teachers, and in whatever other

HONORABLE MENTION WINNERS AND NEW DAVI MEMBERS

RICHARD D. BLACK, Sharon, Pennsylvania
SISTER JOSEPH ELEANOR, Providence Aspirancy, St. Mary-of-the-Woods, Indiana
MRS. ESTELLE W. HODES, Newark, New Jersey
MRS. H. PAULINE WELCH, Omaha, Nebraska
SISTER MARY STEPHEN, Ruma Motherhouse, Red Bud, Illinois
SISTER M. CHARLINE, Wabâsha, Minnesota
DAVID T. SMITH, Tucson, Arizona
HELEN E. PECK, Santa Barbara, California
ROZY BATTLES, Redondo Beach, California
SISTER M. FLORENTINE, S.S. J., Buffalo, New York
NATHAN BRIDWELL, Midland, Indiana
MARJORYE R. PERKINS, Savannah, Georgia
CURT E. LEHMAN, South St. Paul, Minnesota
H. W. GUENTHER, Tahlequah, Oklahoma
LOUIS TRENNER, Riverside, California
DENNIS HOFTS, Topeka, Kansas
CURVIN C. SENFT, York County, Pennsylvania
MRS. JAMES C. BARCLAY, Mason City, Iowa
SISTER ALVETTA COMEAU, College Maillet, St. Basile, New Brunswick, Canada
FRANK DANN, Bow Island, Alberta, Canada
DOROTHY RUETTGERS, Farmingdale, New York
MRS. MARGARET BIERBAUM, Fairfield, Connecticut
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SPEAKS

capacities we might be interested in the teaching potential of instructional media, to sit back and let the teacher have his say—for a change.

VIRGIL VIETS, the first prize winner whose essay won him a European trip for two, is celebrating his 25th anniversary as an English teacher in the Hartford (Connecticut) public schools. Charles Perry, the audiovisual director at Hartford, also profits, to the tune of a round-trip to the DAVI Convention at Miami. Other top prizes which brought savings bonds to the winners and Viewlex projectors to their schools were awarded to: Pauline A. Swanson, Seattle public schools, second prize; Sister M. Emmanuel, St. George Convent, Bourbonnais, Illinois, third prize; and Margaret Goddard, South Ward School, Clearwater, Florida, also third prize.

Fifty honorable mention winners, all of whom were awarded a one-year DAVI membership are listed elsewhere on these pages. (Three of them already members —Edward Cumbie, Curt Lehman, and Ewell Thurman —had their memberships extended for one year.) DAVI is proud to welcome these new members into the organization and takes this opportunity to commend Viewlex on its enterprise. This, it seems to us, is an example of commercial support with salutary effects all the way around—to individuals, their school systems, to the DAVI organization, and to the field generally because of the interest generated.

SPEAKING OF CLASSROOM TEACHERS, we draw your attention to the masterful handling of a complicated topic on pages 286-293. The paper was written by Frances Creore, a French teacher in Seattle.—THE EDITORS.

HONOR L. H. ANDERSON, Aztec, New Mexico
KLETA H. FINLEY, Warrensburg, Missouri
WALTER KLEFFMANN, LaSalle, Illinois
MRS. MARY GALUSKI, St. Johnsville, New York
GEORGE GEISBERGER, Rockford, Illinois
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MRS. ELLA MARIA HUNT, Sonora, California
EDWARD PIERCE, Mauston, Wisconsin
HENRY JAMES WERNER, Baton Rouge, Louisiana

"Reaching All of the Students All of the Time"

H. PAULINE WELCH

HERE is a teacher who knows why she uses audiovisual aids. Can anyone doubt her effectiveness in the classroom? An honorable mention winner, Mrs. Welch is a teacher in Technical Junior High School, Omaha.

THE ABILITY TO LEARN is one of the marvels of life. In the United States the educational system is built on the belief that everyone should have an equal opportunity to exercise this ability. The school's prime concern is the total educational welfare of the boys and girls enrolled. The achievement of this goal is in the hands of the teachers who must take children where they find them and make some contribution to their growth. We have to deal with slow learners, children with average abilities, and students with superior minds. We are to give all of them a chance to think and to learn. This is not easy, but the teacher with an open-minded approach has discovered that audiovisual aids can be an important supporting factor.

Audiovisual aids add a sound psychological basis to learning, and all teachers realize that basic laws of learning cannot be ignored. It is these laws that must guide teachers in choosing tools and materials that help each child to learn most successfully.

The first requirement of learning is a strong desire, and children feel the need to learn because they are curious about many things. They turn to teachers, their books, and to all types of visual aids for their answers. Under inflexible school conditions such as reading a certain number of pages each day or learning by dull repetition, curiosity and interest are killed and daydreaming is encouraged. Visual aids are a powerful force in creating interest, because vivid, lighted pictures appeal to children and tend to stimulate interest, particularly when questions are posed by the teacher and students.

Children seek answers that flow out of their natural

curiosity. In fact all types of visual aids can serve as a continuing, motivating aid to encourage children to read purposefully and to find the answers to questions thoughtfully. Teachers, however, must do more than just make work interesting to students; work must also be important to them. Teachers must build on the student's earlier experience and keep in mind the objectives at the student's level.

Learning is more rapid when the results bring satisfaction to the learner. Most children find it difficult to understand abstract ideas, but even the slowest learner can understand what he sees. The remedy for this problem is within the reach of every teacher. By using filmstrips, classroom pictures, and other aids, learning is made a process of experiencing and observing the concrete, instead of memorizing facts and words. Reading accompanied by such visual experience is more interesting and satisfying. We all know that mere reading about life does not provide experience with life, for reading involves translating symbols into meanings, and meanings are developed out of extension of experience and its comprehension. We do not want education to be verbalism; it should have life and be rich in appreciation and meaning.

Learning takes place through the repetition of the particular concept or skill to be learned. Children who are exposed only once to a new idea often fail to develop adequate insight and understanding because: (1) they fail to understand all parts clearly; (2) they may fail to make enough associations. By viewing a film or looking at a well planned bulletin board, children find new details and form new mental images. The more meaningful images that are formed, the more successful the learning. If a visual aid program is well planned, literally hundreds of images and associations can be formed that are impossible by reading alone.

Accommodating Individual Differences

More learning takes place when the study of a concept or skill is broken into reasonably short periods. This is possible in an AV-instructed class because we can develop assignments that will interest and challenge the individual differences among pupils. In this way we are able to keep a favorable image of learning before the students since the challenge of the assignment can range from the pupil who has very limited opportunities to one who has advanced far beyond his years.

A wide variety of audiovisual aids should be used in order to provide satisfactory learning experiences. The material should be selected to help students attain specific learning goals. Any aid selected should serve some particular purpose better than any other aid possibly could. A teacher must keep in mind that there is too little time in a school day to clutter up instruction with unrelated audiovisual devices.

Variety is the spice in a good audiovisual program. The alert teacher recognizes that critical thinking involves the use of many resources and plans for the variety needed whether it be slides, filmstrips, or other devices. In most schools more projectors and viewers are needed to carry out a successful program. If it is not possible for every classroom to have a viewer, sharing between two rooms is an alternative. However, there is a right and wrong time to show a film so if too many teachers share the equipment, it will not always be available when needed. Proper planning is virtually impossible if a film must be ordered from the central office and returned the same day. If films are not readily available they tend to be used as gadgets, separate from the core of instruction.

Whether our purpose be to introduce a unit, stimulate interest, summarize a topic, present information, improve attitudes, or teach a skill, the outcome cannot be fully realized if the resource is not properly utilized at the proper time. There is a proper time for each purpose we wish to carry out so we cannot just sit back and wait for a viewer until we are half way through a unit. Audiovisual education must be carried on systematically in the classroom because this is the only opportunity some children have to come in contact with satisfactory learning experiences.

Educating for the Future

With the growth of industrialization, the extension of knowledge, and the development of mass communication, the job of the school has vastly increased. A whole new system of concepts and experiences is needed to help students cope with all the problems they face in school and will face later in life. This makes it absolutely necessary for the school to make use of the most efficient materials of instruction which will provide experience in such a way that meanings can be grasped. Audiovisual programs are not too expensive when we consider the good they can do. They are a vital part of our educational system and they should be used as such. Through ordinary instructional methods we can reach some of the students some of the time, but it is our job to reach all of the students all of the time.

Unfortunately, in the later elementary grades, and in junior and senior high school, the process of forming clear mental images through visual aids is often neglected at serious cost to the students. Many of them still need these visual experiences which provide the basis for their thinking.

Any teacher has the opportunity to exercise constructive leadership by making use of a good audiovisual program for she knows that teaching through the experiences afforded by these devices strikes directly at the heart of learning. Not only is economy of time evident, but retention of subject matter is decidedly superior. Favorable attitudes, energetic thinking and sustained interest bring achievement which establishes permanent and voluntary work.

Naturally teaching is easier because the teacher can devote her time to the creative aspects of the job which depend to a great extent on face-to-face relationships between the teacher and pupil.

It should be stated in conclusion that our constant goal as teachers should be to improve educational opportunities for children; we should reject no instructional media without objective analysis of its potential. An audiovisual program, properly administered, will pass any test whether from the teaching standpoint or the learning situation. It is encouraging today that there are signs of real progress in this area. The audiovisual program is on its way into the school, not out.

"VISUALS CAN COMPETE

MARGARET J. GODDARD

THIS teacher's appraisal of visual aids will interest many readers. Margaret Goddard's essay appears here with slight deletions to permit the use of the accompanying photographs. One of two third-prize winners, the author is a sixth-grade teacher in the South Ward School, Clearwater, Florida.

COMPETITION — this is the theme of living in today's world. Competition—not only on the adult level, but also on the adult-child level. The out-of-school stimuli for children in our classrooms are indeed eye-catching. Just think of the many attractions that lie outside the classroom walls. Movies, television, readable material of types not found in school, construction of new buildings, a baseball game next Saturday—all of these are interesting to the child and definitely compete for his attention.

With whom are they competing? They are competing with us—the classroom teacher. We are competing for his attention. We must secure and maintain it as these outside media do. Why are they so fascinating to our youngsters? I believe it is because they are strikingly visual and appeal to the senses of the child. He can hear and see the movie and television, he can see and consequently become a part of what he reads, he can smell the dirt disturbed by the steam shovel and watch the new building as it takes shape.

We can't possibly bring a steam shovel into the classroom—but we can do the next best thing. We can recreate these experiences by using good audiovisual aids. This is the weapon we as teachers must constantly have at our disposal. How often have we stood before a class and given what we thought was an excellent lesson? At the conclusion we discover much to our dismay that our teaching objectives were not transmitted to the child after all. Could a visual have helped us to make a point more dramatic and colorful? Of course it could. Many times I have wished for a model or drawing to help explain a teaching point. One picture, properly chosen, could have saved me many words.

These are among the visuals that I have found most helpful in the classroom: television, flat pictures, the feltboard, study displays, sound films, filmstrips, maps and globes, and models.

I head my list with television because during the past year it has proved itself to be my most important aid to improved methods of teaching. We view a tele-lesson each day in the social studies area, and these TV lessons have been the springboard for many creative activities. They have sparked the interest of the children to the extent that they have asked for assignments involving much time and research.

In addition, the television teacher has access to slides, films, and other visuals and equipment which would be most difficult, and at times, impossible for me to secure. The teacher also provides us with a solid foundation of information upon which we expand and explore. His lessons have a thoroughness which I as a sixth-grade teacher, teaching all subjects, do not always have the opportunity to provide. These two factors in particular I use to support my statement that ETV has made teaching and learning much easier and more effective.

Flat pictures make teaching and learning easier by their ability to: (1) communicate ideas quickly and easily; (2) permit comparisons; (3) provide stimulus for story telling, etc.; (4) be handled by individual children; (5) provide lifelike realism; (6) supply opportunity for individual study at the learner's own rate and interest level; and (7) provide a source of information along with books, films, and so on.

Flat pictures are a wonderful aid to teaching. If a running file is maintained in the classroom, you can go to it in any teaching situation and the picture you pull out may prove to be a "life saver."

Feltboards make teaching and learning easier by their ability to: (1) build up a situation; (2) create suspense; (3) alter or repeat situations in an area of study; (4) use color to identify symbols; and (5) allow the child to manipulate the symbol.

When teaching the first and third grades I found that interest skyrocketed immediately when I brought the feltboard into view. The children were learning and enjoying themselves—both at the same time.

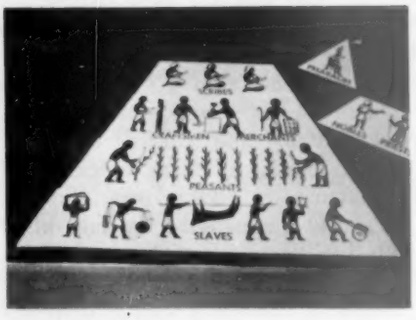
The Case for Filmstrips

Filmstrips make teaching and learning easier by their ability to: (1) serve as a still-picture medium which can emphasize detail; (2) present step-by-step development in logical sequence; (3) be re-shown for review and testing purposes; (4) permit pupil participation at the exact moment of presentation; and (5) clarify and define specific points to be learned.

When motion is not the primary factor in the presentation, filmstrips are my favorite media of instruction. Films are indeed excellent, but while viewing them, I often have the desire to stop the reel and further explain or discuss a point. With the filmstrip projector we move at our own rate of speed—a factor which even the children seem to appreciate and enjoy.

The remaining visual aids previously listed are, in their own right, excellent aids to learning. All visuals must be selected with care and the learning-level of the child must be a prime concern in their selection. Visual aids are my weapons in the battle of competition. I think that I am winning this battle.

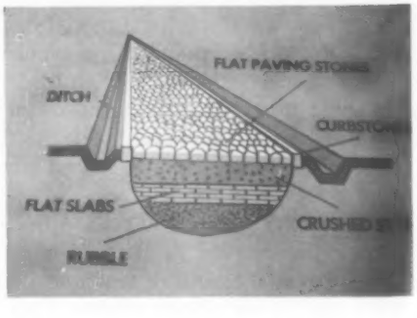
"Visuals Can Compete



I used this feltboard display to depict the structure of Egyptian society in ancient times. As I discussed each level I placed it on the feltboard, beginning with the slaves and working up to the pharaoh. The use of the feltboard permitted me to introduce the levels separately without confusing the class. The children were intrigued by the figures, and manipulating the "levels" helped them gain a concrete knowledge of the subject.

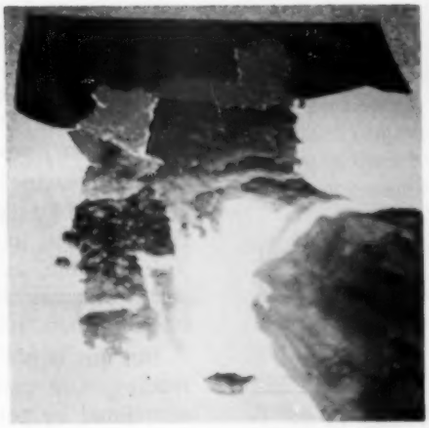
The pictures on this feltboard were used during our study of feudalism. Each picture is symbolic of the different levels of society; the crown represents the king; the castle, the lord; the church, the clergy; etc. By making their own pictures to place around the dwellings, the children gained a clear image of the feudal system. Once again a good visual saved teaching time and performed a feat which many words might not have accomplished.

This drawing shows the manorial system which was part of our study of feudalism. (The name plates were movable so that the children could manipulate them.) The manorial system is rather a complicated one to explain, but this picture did it for me. One of the most successful visuals I have used.



The author submits these samples as evidence

This display was a culminative activity brought about by a study of Fauvism in art class. After we had discussed the Fauvist technique and examined many examples, the children decided that they would like to paint their own pictures in Fauvist style. I showed them how to make frames for their pictures and after they were completed, displayed them on a large bulletin board. I believe this experience gave the children a lasting familiarity with the techniques of Fauvism.



Here is an example of individual maps made by the class during our study of the Renaissance. Their purpose was to reinforce in the pupil's mind the geographical location of the countries of Europe. The maps were made on a thick cardboard by mixing salt, sand, flour, and water. This type of visual exemplifies the effectiveness of appealing to the senses to enrich a learning experience.

During our study of the French Revolution, these two boys, entirely on their own, constructed this guillotine. It had movable parts and it worked. The boys gave a detailed report on the guillotine and the role it played in the French Revolution to our class and other sixth-grade classes in the system.

This map depicted the important cities in Italy during the Renaissance. The purpose was to impress upon the children their location and the part they played in history. The children made the maps themselves. The name plates were movable. The visual was effective in that it promoted research and learning.

This is a cross section of a Roman road used during our study of the Roman Empire. The name plates were movable giving the pupils an opportunity to put them in their proper places. After thorough examination and discussion, I removed the picture and had the class make their own drawings, which they accomplished without much difficulty.

This visual was the center of interest for a unit on the two world wars. The objects were made with different colors of construction paper making a vivid display. I made two charts, one for each side of the globe, which I labeled "questions for discussion" and "terms to understand." These charts were referred to constantly and served as a basis for review at the end of the study. The charts were helpful in that they eliminated much repetition in answering questions and proved a good aid to spelling.

"To Japan Via AV"

HELEN E. PECK

This teacher's trip to Japan inspired a unit in social studies, and while she doesn't employ the term, her story is an excellent example of the cross-media approach. Miss Peck, also an honorable mention winner, is a teacher at Adams Elementary School, Santa Barbara, California.

CHILDREN LEARN MOST EFFECTIVELY by personal experience—every teacher subscribes to this principle. But how can students feel a personal relationship with the world and the whole stream of events about which they must learn? The answer lies in the effective use of audiovisual aids. Of a certainty, there is no substitute for masterful teaching, but when excellent teaching and well correlated audiovisual aids are combined, an effective program of instruction results.

Audiovisual aids clarify and enrich every subject area. Their successful utilization is unlimited; therefore, my remarks shall be confined to the use of audiovisual aids in a specific program which I have recently completed with a sixth grade class.

When school opened last fall, I initiated a social studies unit on Japan. Books suitable for Grade 6 are scarce and information is sketchy. Fortunately, audiovisual aids clarified concepts and made both the teaching and the learning effective and enjoyable.

When the students entered the class they found displays of realia which I had acquired during my visit to Japan the previous summer. There were gay travel posters, numerous interesting pictures, dolls, scrolls, kimonos, *getas,* colorful books, and many other intriguing objects.

After allowing time for the students to examine the interesting materials, we went to the film room where I showed slides of my trip to Japan. This was the first of numerous visits to the film room to see slides, filmstrips, and movies at appropriate intervals throughout the unit. (How helpful it is to have a room of this type complete with the appropriate equipment!)

Interest was high, and students' questions tumbled out. What are those children doing? What do they learn in school? Do they play baseball? Why do they raise rice? Their questions served as the basis of our unit of work.

Films Clear Up Misconceptions

As the study progressed, films cleared up many misconceptions. How could I help the class understand that Japan is a modern nation? Why, use a film, of course. But, first they should know what to look for and have some knowledge of Japan's physical and cultural aspects. Students were already motivated to do the necessary research.

After viewing the film, a brisk discussion followed. How surprised the boys and girls were to see the modern city buildings, to hear the honking horns of the darting Tokyo traffic, and to feel vicariously the throb of the world's largest city. They had learned more from this one film than from many hours of reading.

But this is not to decry the use of books, thoughtful reading, and careful investigation. On the contrary, stimulated by pertinent audiovisual materials, the students requested more books and additional sources of information. Their eager search for more understanding led to continued exciting experiences.

Students were now watching for television programs about Japan. When one was scheduled, it was announced to the class so that all could view it. A lively discussion always followed the next day.

Why not make puppets and give a puppet drama, or *bunraku,* just as the Japanese do? It was a good idea, but how do you make puppets? We used a sound color film to explain the process. Other movie films and filmstrips explained the making of clay figures, the brush techniques of Japanese painting, and the making of a mural that would depict modern Japan.

Why not be Japanese boys and girls? It is not hard to do when you are age 11 and have an active imagination. I played records made and purchased in Japan. Someone suggested having a festival. This presented a good opportunity to coordinate some of the children's experiences: dances, songs, creative writing, their own conversation, and narration.

But what a shame to have it all end. Why not make a tape recording of our production? We brought in the school's tape recorder and set to work. This furnished an incentive for pupils to improve diction and read with expression, and permitted them to hear themselves as they actually sound.

Audiovisual aids made teaching and learning about Japan interesting and fun for both the class and the teacher. Only a trip to the "Land of the Rising Sun" could have afforded more of the experiences of Japanese life. "

"The Headmistress Capitulates"

DOROTHY RUETTGERS

HERE is a heartening story of audiovisual aids in an English school. Change "headmistress" to "superintendent" and the report probably has many echoes in this country. Miss Ruettgers is a teacher at Woodward Parkway School, South Farmingdale, New York, and an honorable mention winner.

WORDS CAN BE USED to teach many things, but pictures can convince where words may fail. This was my experience last year as a Fulbright Exchange teacher in England where my projector, filmstrips, and slides were among my greatest assets in trying to promote international understanding.

The headmistress of the school to which I was sent was convinced that visual aids of any kind were purely for amusement and forbade their use. I tried, unsuccessfully at first, to assure her that the use of slides and filmstrips was as much a part of my teaching as a blackboard or a textbook. She was adamant. I would be permitted to "entertain" the children at Christmas, but not to "waste time" when there was teaching to be done. I kept some filmstrips at school, just in case.

Then came a day when four of the ten teachers were absent and no substitutes were to be had. Classes had to be combined. I was given a group of almost 90 children, ranging in age from seven to eleven. The group went to morning prayers and I made a quick trip to get my projector. It proved an easy task to keep the group interested, quiet, but most important, learning through filmstrips for an entire morning. We looked at a strip on American schools. The children were fascinated by our school activities and the subjects taught, but especially by our school buses. Living in a large city as they did, a special bus just for school children was a new idea to them. We had a lesson on nature which brought expressions of appreciation for our autumn foliage, flowers, and birds. Best of all they liked the pictures that showed "proper" Indians in full regalia. There were many questions. The discussion showed how many misconceptions of our way of life the children had gained from the movies and television programs they had seen. Seeing the filmstrips and realizing that they had originally been prepared for American children to use in their classes, made it easier for them to accept the new concepts introduced.

The Proof of the Pudding

During the afternoon the children wrote compositions on what they had learned. As a result of these accounts, the headmistress granted permission for my class to see any filmstrips or slides which might be useful in their studies. The children were delighted and we began to use the projector regularly.

For "Topic and Story" class the children chose their own subjects. My eight and nine-year-olds unanimously selected American Indians. They were greatly surprised to learn that not all Indians lived in wigwams and wore feathered headdresses. They made murals and models of the things they learned and took them to show to other classes of their age group. They were able to answer questions put to them by other teachers and by the headmistress. All of their information had to come from slides and filmstrips as there was not a single book on the subject in the school library. I continued to use my audiovisual materials as we went on to other topics throughout the year. The children made sure there would be pictures available before settling on their topic.

Throughout the year I received many invitations to visit other schools to describe our country and its customs. Several adult groups also requested me to speak at their meetings. Wherever I went, I carried the projector and either slides or filmstrips. I showed pictures on screens, sheets, tablecloths, and bare walls. There was always an enthusiastic response, and usually questions and comments. "Is your Grand Canyon really so beautiful as those pictures show?" and "Your Washington, D. C. must be a smashing city with such lovely buildings."

Every time I used the visual aids that we teachers in the United States take so much for granted I was impressed anew with their value. But the realization was made complete when, near the end of my stay, the headmistress came to see me. She said that she intended to speak to the director of education about the possibility of obtaining some colored filmstrips for her school!"

"WHO SAYS AV AND ENGLISH DON'T MIX

VIRGIL S. VIETS

As his essay so eloquently points up, the first prize winner, an English teacher in Hartford, Connecticut, Public High School, is as much at home with his audiovisual aids as he is with his English Literature. His essay appears here with minor deletions.

ALL HANDS WERE PIPED SMARTLY ABOARD at 1300 hours and escorted aft to Captain Hull's tiny cabin, and at that moment one of the most stirring chapters in a young nation's dramatic struggle against odds became real. In the cramped space between decks, the crew once more sprang to their guns as the *Guerriere* closed in, acrid powder stung the nostrils, and then, in 20 minutes—exactly 1:20 by the schoolroom clock—it was all over!

The subject was English, the poem "Old Ironsides," and the approach a conducted "tour" of the *Constitution* via 2x2 slides as the ship lay at anchor in the Charlestown Navy Yard. One might have talked conventionally about the War of 1812, the vessel, and Oliver Wendell Holmes, but for sheer dramatic impact, instant attention, and sustained motivation for classwork to follow, the learning situation based initially on the you-are-there "eyewitness" approach to literature and history is most effective.

For here were the very guns that established our prestige upon the seas; here were the decks "once red with heroes' blood"; and here, indeed, the grand old ship herself. And quicker than Hull's command to come about and rake the *Guerriere,* the lights were out, the projector on, and without the slightest break in the lesson the class was deep in the subject. Once again it was abundantly clear that audiovisual aids not only make teaching and learning easier but also better.

Audiovisual materials have many uses in the teaching of English, but there are several things they do incomparably well. One of these, in literature, is to establish locale. No classic can be properly taught unless the setting is vividly realized, and the appealing visual frame of reference provides stimulation and motivation, ties the student to the reality of accurate conceptions, and greatly simplifies the challenge of making the new and unfamiliar understood and appreciated.

It would be difficult to overestimate the value of visual aids here, for background is significant in one way or another in every classic, and the great stories in literature gain a new and arresting dimension as the student is able to "see" the places he is reading about.

It may be Wessex, for instance, the locale of Hardy's stories; the moors around Haworth which loom so large in Wuthering Heights; the Paris setting for Dickens' *Tale of Two Cities;* or perhaps the Boston of *Johnny Tremain.* Whether the setting is merely the backdrop against which the drama is played out or whether—as in Hardy—the locale is basic in its influence upon plot, the important thing is that the story comes "alive" as the setting becomes real.

Even Confucious was wrong, for at this point a picture is worth considerably more than a thousand words. There is for the moment no substitute for a picture at all. It is beside the point to insist that there is only one medium of communication and one way to teach—the verbal—and that words can and must do everything. Vivid visual symbols easily translated into mental pictures are by far the best way to provide that additional dimension of reality upon which the best teaching is built. Pictures cannot supplant text, but they can and do instantly establish true conceptions which make the text vastly more intelligible and appealing.

Our school—a city high school with an enrollment of 2000—uses AV materials for every conceivable purpose. One point should be made clear, however. Though we do try experiments with audiovisual materials from time to time—such as the recent arrangement with the English Department of a nearby college to broadcast on short-wave a critical evaluation of *Wuthering Heights* after our completion of the classic—the school is not a "learning materials laboratory." It uses standard equipment, together with films and records of acknowledged worth, and correlates text with pictures and sound in the conviction that AV aids are a tremendous help in teaching more students *better, faster, and more easily* than could be done with traditional methods alone.

When the school uses Maurice Evans' recording of *Hamlet,* shows Sir John Gielgud and Marlon Brando in *Julius Caesar,* gives the student a vivid impression of England in *England, Background of Literature,* listens to a recording of Frost reading his own poems, or brings in Professor Buehler to "give" a practical demonstration of how to make a speech, it does so in the conviction that audiovisual "aids" are much more than the term suggests: that they are in reality basic curriculum materials providing genuine learning experiences which often cannot be obtained in any other way. A current adver-

tising slogan has it that "Movies communicate in minutes what would otherwise take hours or days to learn," and it is even more true that appropriate AV materials can sometimes communicate in minutes what could otherwise not be learned at all. To see the "thing" itself or to hear the master—there is no substitute for this kind of learning experience.

In the more usual use of the term, visual aids can be a great help to the teacher who wishes to improve instruction in technical skills. In composition, for instance, my own practice has been to read outstanding themes and essays from the desk, but the practice has serious drawbacks when the students cannot see the written materials. The use of the opaque projector solves the problem very nicely, and there is no more effective form of compliment than to select an outstanding student piece for projection and comment. Neither is there any sharper spur to improvement than to project and comment on an indifferent piece.

Literally everything that appears on paper lends itself to opaque projection—books, themes, grammar exercises—and the device is particularly valuable for "one-shot" lessons whose materials need not be permanently preserved. Too, the amount of time that can be saved is incredible. Teachers know only too well how long it takes for either student or teacher to copy materials onto the board. How much simpler to slip the exercise into the projector and take up the work "at the screen."

In addition, the opaque projector can be of great value to the teacher who has accumulated—or has access—to appropriate illustrations from source materials such as *Life* Magazine and the *National Geographic*. Our school library, for instance, which works independently of the AV department, has units on a multitude of subjects, all patiently accumulated over the years and available at a moment's notice.

FOR THE TEACHER beginning to work with AV aids, do's and don't's are largely a matter of common sense; the benefit of others' experience is available for the asking; the AV director is a highly competent individual more than glad to help; and standard AV textbooks will answer most all remaining questions. Successful teaching with AV materials is basically nothing more than using the right materials at the right time to rivet attention, stimulate interest, simplify fundamentals, and deepen insight by capitalizing on a device which has a natural and powerful appeal for every human being.

There is nothing esoteric about audiovisual materials. The teacher prepares a film unit as she would prepare to teach a book, previewing the unit, noting its significant points, checking possible difficulties, deciding what worthwhile insights or attitudes it may promote, arranging for suitable activities after the showing, and preparing the class for the film.

Integrating the film with the text, arranging for the presentation of the unit without breaking the continuity of the lesson, discussing the film when interest is high—generally directly after showing—and in general following sound teaching procedures—all these things become a matter of simple routine to the point that the teacher rarely thinks of a specific classic without thinking of appropriate AV to go with it.

Sometimes a vigorous AV program yields unexpected benefits. In our school, it is the "audiovisual pilgrimage" so to speak, which appears to be growing naturally out of the important role our AV program plays. In this instance, there is a growing teacher interest in producing excellent AV units of their own.

Honeymooners never went to Niagara Falls with more enthusiasm than a number of our teachers have planned trips in this country and abroad, orienting their travel in part around the idea of bringing back color slides for use in literature. To these people, the Lake Country of England means Wordsworth; the Scottish Highlands evoke one stirring image after another of Scott's *Lady of the Lake;* London speaks eloquently of countless imperishable works of England's literary great; the southwestern counties of England—that land of "slumberous outlines and twilight coloring"—mean more as the Hardy Country than anything else; and the Paris of de Gaulle and summit meetings is swept away by raging mobs as Louis XVI and his tragic queen are led to the guillotine.

No English teacher ever climbs the stairs to the top of the great cathedral, for instance, without thinking of the line from Dickens' *Tale of Two Cities:* "the black flag waved night and day from the great towers of Notre Dame"; visits the Hotel de Ville without half expecting to see the hapless Foulon tied with a bunch of grass upon his back; or muses in the silence of the Conciergerie without hearing again over the space of years the rattle of keys in locks as the doomed are led out to the tumbrils.

Ready-made AV units are available on practically anything under the sun, yet nothing quite equals the satisfaction of attempting one's own on occasion. A great reward awaits every teacher—no matter what her subject—who is willing to travel with a 35mm camera and color film. One member of our English department who photographed and arranged a series of 100 Kodachrome slides on well-known literary landmarks in America has had the pleasure of seeing the set used in other schools and colleges in the country, while a second teacher—a member of the Art department—has had an equal satisfaction in turning out professional work in her field.

Whether the teacher stays at home and uses an extension tube to photograph and "blow up" the head of a fly, or brings back the Taj Mahal in striking color doesn't matter much: it's all part of an immensely rewarding way of teaching and learning—the audiovisual way.

THE NEW MEDIA

FOREIGN-LANGUAGE TEACHING, as readers of this magazine know, is in the midst of a quiet revolution; and one of the interacting forces is the application of the new auditory and visual media. Language laboratories and teaching machines, television, the programming of new types of materials, are all developing so fast that it is difficult to keep informed.

The present study will confine itself to the new media in language teaching. But the revolution in this field also involves a basic new need and a basically changed conception of language itself. The need is for Americans with language skills; the new concept looks at language as behavior rather than as words and rules. These changes are essential background for us as audiovisual specialists and language teachers as we try together to apply our new resources and devices in ways that will improve education.

Since World War II the older methods of teaching foreign languages, which the United States had borrowed from Europe, have been superseded by "language teaching in the new key": combining a hearing-speaking beginning (called "audio-oral" or "audio-lingual") with modern linguistic theory, pattern practice, and the utilization of materials from the foreign cultures.

Our knowledge of language may still be far from definitive; we continue to learn more about its inner structure and its human context. Nelson Brooks begins his new book with this observation: "Language, like sleep, is not a substance, but a process; in practice it is known to everyone, yet its theory all but defies formulation."[1] Further on in the same study he writes: "Language is a highly complicated activity, and it is wholly learned. It involves both neural and muscular tissue, and it has psychological, interpersonal, and cultural aspects that are indispensable to its acquisition and use. . . . *The single paramount fact about language learning is that it concerns, not problem solving, but the formation and performance of habits*" (pages 46-47). Efficient habit-forming is itself a problem, of course; and the learner's intelligence, as well as the teacher's, can find exercise in solving it. Nevertheless, the sentence underlined by Professor Brooks provides the guiding idea for the wise use of machines in at least the first stages of language teaching. If we accept the premise that language consists of a set of habits which must be learned by practice, we can proceed to the discussion of equipment and materials.

[1] **Language and Language Learning.** Harcourt, Brace and Co., 1960. $3.50.

Mrs. Creore is teacher and head of the French department at the Helen Bush-Parkside school for girls in Seattle. A native of Pennsylvania, she was graduated from the University of Rochester, New York, and studied in France both at the Sorbonne and University of Lyon. In 1954-55 she revisited France.

Language Laboratory Equipment and Management

The questions of performance criteria are among the first that need to be answered by research, as hundreds of schools and colleges invest in electronic equipment. How "hi-fi" does a language laboratory need to be? The CCSSO *Purchase Guide*[2] recommends that "for high quality voice reproduction, the system have an overall frequency response of 75 to 9000 cycles per second (cps) within plus or minus two decibels (±2 db), together with low levels of distortion and noise" (p. 26). The minimum performance specifications recommended for tape recorders, amplifiers, and microphones are likewise 75 to 9000 cps; for earphones, slightly less rigorous: 100 to 8000 cps.

Research carried on in the Language Laboratory of the Massachusetts Institute of Technology during 1959-60, in cooperation with Educational Facilities Laboratories, seems likely to show that the *Purchase Guide's* standards are more exacting than necessary.

Meanwhile the Commercial Sound Division of the DuKane Corporation, St. Charles, Illinois, has devoted a *Technical Newsletter* (Issue No. 110, March 1960) to a research paper on "Performance Criteria and Design Considerations for Language Laboratory Systems." The general conclusions are summarized thus on page 6:

Frequency Response:	200-8500 cycles plus or minus 5 decibels
Noise (unweighted):	45 decibels below program level of 75 db
Distortion:	No more than 3 percent THD in the band 200-3500 cycles: [THD, total harmonic distortion, comprises virtually the total distortion in the system.]

Architectural specifications for language laboratories are likewise in process of formulation. The DuKane Corporation's Commercial Sound Division, just mentioned, has an article in pre-publication form on "Archi-

[2] **Purchase Guide for Programs in Science, Mathematics and Modern Foreign Languages.** Prepared by the Council of Chief State School Officers. Ginn and Co., 1959. $3.95.

in Language Teaching

A STATUS STUDY / *Frances B. Creore*

technical Design Considerations for Language Laboratories." A general study of standards for school buildings that will permit effective use of all the educational media is being prepared for the New Media Program of the U. S. Office of Education by Amo De Bernardis and Portland State College (Oregon). This report should be ready by March 1961.

The best *kind* of language laboratory for a given set of functions has to be picked by sheer common sense from among the available devices. Within a few years, our common sense will be aided by the current research summarized later in this report. But it will take more research than is under way to tell how the laboratory can best be integrated with television, teaching machines, and inexpensive phonograph discs for home use.

Moreover, the range of available equipment is constantly expanding beyond what has been researched, so that common sense will always have to decide what to buy. Suppose, for example, one's purpose is to provide hundreds of "minimum step" exercises in several languages, either for class use or for students to master at their own pace outside of class time. Such exercises, lasting only a few minutes, are one of the most promising and persistent of the present trends. One might choose for this purpose, as soon as it is available, the kind of language laboratory that Rand Morton is developing at the University of Michigan, with continuously running tapes and a dial in each laboratory booth so that the student can call for the exercise he wants, and can also dial for the help of a monitoring assistant in the language. Yet the dial system has been in full use (after a year's pilot test) only since the fall of 1960, in a single institution. Possibly a laboratory of this sort could be operated jointly by schools and colleges in a neighborhood, transmitting the sound by FM radio, microwave, or rented telephone lines. A feasibility study of this idea is under way in the University of Washington Romance Department.

The most widespread types of laboratory for different age levels and kinds of schools are described by Edward M. Stack[3] of Whittier College. Professor Stack tells how to go about constructing a laboratory in proper sequence, and gives figures for determining space requirements. His chapters on the Tape Library and Student Routine should be helpful particularly for high schools.

The *Purchase Guide* is more complete and detailed as to how to plan a laboratory and how to use and maintain equipment.

Language Laboratory Learning by Fernand Marty,[4] Director of the Language Laboratory at Wellesley College, is an excellent book not only on how to begin a basic audio-oral course, but also on how to operate the laboratory. In this connection it explains clearly, with diagrams, the basic principles of sound-recording.

High school teachers may also find useful Paul E. King's *The High School Language Laboratory*,[5] and a brief Texas State bulletin, *Suggestions for Language Laboratory Installation*.[6]

Though a complete laboratory costs more than many schools can afford, it is possible to have the benefit of certain basic devices at a relatively small cost. A high school classroom in Montana, for example, is equipped in this manner: A portable desk or console, containing two tape recorders and a phonograph, can be rolled into place at the front of the room. To this console are connected 15 jack boxes, each with two outlets for headsets, so that 30 students can hear what is played from the console. At the back of the room are four booths containing tape recorders so that students can record their response individually in 15-minute shifts—about 12 students each class hour. This installation costs $3300, while a 30-post laboratory with intercom system and recorders in all booths would cost from $8000 to $15,000 or more.

For $500, one might buy a tape recorder and some jack boxes and earphones. If initial funds are scant, it is best to start out simply with good quality equipment and build up gradually, making sure that the added units are compatible.

If one does buy a complete laboratory at the start, one should think through just what is needed for the uses one intends to make of it. For example, only a few students at a time may be working with individual master tapes, so that out of 30 booths, only five or so need have dual-track recorders.

Standard commercial equipment can sometimes be adapted to serve language teaching more effectively. For example, Professor Pierre Oustinoff of the College of William and Mary has modified the Wollensak Tape Recorder, Stereo model T-1515,[7] with an added toggle switch, a three-point dial switch, and a stereo earphone jack. This permits one to hear a model, oneself speak-

[3] **The Language Laboratory and Modern Language Teaching.** Oxford University Press, 1960. $3.95.

[4] Audio-Visual Publications. Box 185, Wellesley, Mass., 1960. $3.75. (See review on page 301)

[5] Magnetic Recording Industries, 126 Fifth Ave., New York 11 N. Y., 1958. 25 cents.

[6] Circular No. GS111-1, The Texas Education Agency, Austin Texas, 1960.

[7] The modified model can be bought from the Wollensak Optical Co., Chicago 16, Ill.

ing, and the recording of oneself, in six possible combinations! These are the possibilities: (1) The tape's upper track, carrying the model, is heard in one ear, with earphones "activated," that is, the wearer hears his own voice in the earphones, on speaking into a microphone; (2) The upper track is heard in both earphones, activated; (3) The lower track is heard in one ear, the earphones not activated; (4) The lower track is heard in both earphones, not activated; (5) Both tracks are heard on separate earphones, activated; and (6) Both tracks are heard on both earphones, activated, with the model louder, as desired.

The sturdiest of electronic equipment inevitably needs upkeep and minor repairs, some of which the amateur can take care of by himself. Professor Stack's new book (see note 3) gives helpful tips on preventive and remedial maintenance of language laboratories. A more detailed pamphlet to give teachers basic information on the use and maintenance of recorders has been prepared by Stafford Thomas of Dixon High School, Dixon, Illinois, and Arthur Karklins of the University of Washington language laboratory.[8] The paper contains sections in non-technical language on identifying the controls and fittings, on copying tapes and phonograph discs, the care of the machine, simple repairs one can make oneself, common troubles and symptoms of malfunction, and other useful topics. It includes some practical hints on the effective use of recorded teaching units.

Instructional Materials

No electro-mechanical equipment is indispensable for language teaching. Yet this equipment enables the teacher to use an impressive range of new materials so as to concentrate his own time where it will accomplish the most. Good sound recordings not only accustom the student to a variety of authentic voices; they also permit the teacher to provide hours of exercise material, carefully designed and presented with verve, while she, herself, remains fresh for the guiding and conversing which only the live teacher can do. Visual recordings can add facial expressions, mouth positions, and the foreign environment. Still pictures can vividly condition the meaning of a new phrase, while motion pictures simulate the elusive, flowing context of language in real life.

One of the stubbornest problems facing language teachers, and indeed our whole profession, is to get complete, critical information on new teaching materials. Title VII B of the National Defense Education Act of 1958, concerned with the collecting and disseminating of information on the new educational media, is advancing toward a solution of this problem. (Through the four years of the NDEA, from 1958 to 1962, Title VII B will probably spend about $3 million, as compared with about $11.7 million under VII A for educational research projects.) Two basic studies have already been completed for Title VII B: one on present "Sources of Information About Newer Educational Media for Elementary and Secondary Education," and the other, a "Feasibility Study Regarding the Establishment of a Media Research Information Service." Part of the second study is an "Exploratory Classification Schedule" for reporting research in the educational media.

Some good ready-made materials are becoming available, and examples will be cited in the paragraphs that follow. The most complete bibliography is the Modern Language Association's *Materials List*,[9] of which a revision is planned for 1961. The U. S. Office of Education has prepared a further brief list, with the high school teacher especially in mind.[10]

The Modern Language Association is also preparing sequences of audio-lingual materials for five modern languages—French, German, Italian, Russian, and Spanish. These include tapes beginning from the third-grade level and proficiency tests beginning at the end of the seventh grade. Besides these materials and the recordings advertised commercially, others will be available at least locally from educational centers. Tape libraries and clearing houses already exist in numerous universities, a few school systems such as San Diego, and some state departments of education such as Texas and Montana.

The teacher using a laboratory will need not only to refer to the texts and experiments of other teachers; he will want sometimes to make his own tapes. School systems need to set up cooperative plans for making good tapes. Designing first-rate tapes is extremely slow work; it is not unusual to spend six or seven hours on a 30-minute tape. However, foreign language teachers in a district, even if they are not all using the same book, can agree on a list of points to be taught by short tapes and can parcel out among themselves the recordings to be made.

Several recent publications contain very helpful discussion of language laboratory techniques, illustrated by actual examples of laboratory materials.

Let us begin with the pre-reading stage of instruc-

[8] **First Aid for Tape Recorders,** Department of Romance Languages, University of Washington, Seattle 5, Washington. $.35

[9] Modern Language Association of America, **Materials List for Use by Teachers of Modern Foreign Languages** . . . Edited by Douglas W. Alden. (1959. Foreign Language Program Research Center of the MLA, 70 Fifth Ave., New York 11. 50 cents.)

[10] Johnston, Marjorie C., and Esther M. Eaton, **"Source Materials for Secondary School Teachers of Foreign Languages."** U. S. Office of Education, Washington 25, D. C. Circular No. 509, Revised. January, 1960.

tion. The teacher's role during the pre-textbook phase as described by Professor Patricia O'Connor of Brown University,[11] is that of *model,* of *judge* of the pupil's accuracy, and of *manager*. At this stage there must be intelligent division of labor between the human teacher and the machine. In the early weeks the teacher is needed to listen and to comment on the student's deviation from the desired standard. Most important is the careful planning which will make it evident that the pre-reading period is not haphazard and that systematic progress *is* being made. During this phase, the book is a detriment as the student must not see the words. The length of this period must be flexible and may vary from several weeks to a semester. Professor Theodore Andersson [12] suggests that for first-grade beginners, it should last for about three years; for third-grade beginners, two years; for seventh-grade one to two years, and from the seventh grade on, at least a half year. From the seventh grade on, particularly, the student should be learning more on his own initiative by practicing in the language laboratory and by listening to phonograph records at home. In some schools inexpensive records are given to the pupils to take home.

A sequence of 19 graded units, in the form of dialogues reproduced on tape by native French speakers, has been prepared by the Montgomery County Public Schools in Maryland.[13] These dialogues, like the "Glastonbury Materials," * are composed of exposition, basic dialogues, supplements, dialogue adaptation, directed dialogue and structure drills. They also constitute the reading and writing materials for the first three or four semesters of high school French in a required sequence of three or more years. They may be used at any grade level in the secondary school and are based on real-life situations.

Good sets of this sort suggest ideas one can use in one's own tapes. For example, it proves very helpful to the student, as he carries out a drill in long cycles—model, student response, model (repeated so that the student can check his answer)—if a man's voice is used for the first model and a woman's for the second.

In his *Manual for Foreign Language Teachers—Suggestions for Teaching by the Audio-Lingual Method,*[14] Professor Gustave Mathieu of Orange County State College (Fullerton, California), presents excellent samples of mechanisms and exercises that can be used in the language laboratory. He holds that the prime objective of laboratory exercises is the rapid and automatic execution of responses which foster learning not by analysis but by analogy, not by thinking *about* the language but by practicing it. He explains and illustrates four types of exercise which he calls: (1) creative; (2) listening-comprehension; (3) mimicry-memorization, and (4) self-evaluation. An effective way to convince a beginner that practice is essential is to have him record in the first two weeks a short passage which he has not practiced before. This recording is filed. About five weeks later, after much practice, the student records the same material. On comparing his two performances, he is likely to say "Is *that* the way I used to talk?"

Language Laboratory Learning by Fernand Marty (see note 4), although written for a basic course in college, could very well be used in high school since many of the exercises are applicable. This beautifully organized book gives equal importance to the audio-oral and spelling-reading skills; it covers not only visual aids but improvement courses, specialized courses in literature, phonetics, stylistics, civilization and simultaneous interpretation. There is also an English-French glossary of language laboratory terms. (The U. S. Office of Education, Aid to State and Local Schools Branch, is in the process of extending such a glossary to include German, Italian, Russian and Spanish.)

In his paper, "Testing Students' Progress in the Language Laboratory," [15] Professor Pierre Delattre of the University of Colorado presents 12 different types of pattern practice to be used either as exercises or as tests.

Among the textbooks which represent the new language teaching is one with an accompanying sound recording, *Modern Spanish,*[16] a college text which might be considered for high school use as well.

L'Echelle,[17] a college French text in preliminary edition, breaks up the first-year grammar into 225 steps and is so organized that the presentation of the material as well as the exercises can be done in the language laboratory. The exercises are based on pictures which

[11] Patricia O'Connor, **Modern Foreign Languages in the High School; Pre-Reading Instruction.** United States Office of Education Bulletin 1960 No. 9.

[12] Author of **The Teaching of Foreign Languages in the Elementary School,** Preliminary Edition. D. C. Heath and Co., 1953. $1.75. (A second edition, in preparation, will be titled **The Teaching of Modern Languages in the Elementary School.)**

[13] **Materials for Programming the Laboratory, an Audio-Visual Presentation—French.** Montgomery County Public School, with the cooperation of the Maryland State Department of Education, Baltimore 1, Maryland. 1960. (Mimeographed.)

* See page 316 for news note on Glastonbury.

[14] Bureau of Secondary Education and National Defense Education Act Administration, California State Department of Education, Sacramento, March 1960. (Mimeographed.) Instructions for making a 25-minute lesson tape, based on the same approach, are given in a **Programming Guide for the Electronic Classroom, Part I, Modern Foreign Languages** by Paul E. King. Magnetic Recording Industries (see note 5), 1960.

[15] A paper presented at the Language Laboratory Conference at Indiana University, January 1960. Published in the **Automated Teaching Bulletin,** Vol. 1, no 3, Summer 1960, Rheem Califone Corp., 1020 N. La Brea Ave., Los Angeles 28, California.

[16] A Modern Language Association Project, Harcourt, Brace and Co., 1960, $6.95. The book includes a first phonograph record only. The full set of records cost $10.

[17] By Robert L. Politzer, Dept. of Romance Languages, University of Michigan, 1959. Ann Arbor Publishers, 711 N. University, Ann Arbor, Michigan. $4.00

can be mounted in the laboratory. (The student can also use those in his book.) This text could serve to good advantage at the high school level.

Radio, Television and Films

Little can be said of radio except that not enough use is being made of its evident potential for transmitting language instruction, exercises for practice, and real-life broadcasts from other countries for advanced students. Radio should be considered whenever we take stock of the means we might put to use.

It is television that becomes the runner-up after language laboratories and that is likely to continue to spread as a means of presenting authentic models of language with the highest attainable skill to students in school and to the interested public. The Midwest Program on Airborne Television, the newest use of this medium, plans tentatively to schedule French and Spanish for Grades 3 to 6; junior high school French and Spanish; and Russian and advanced foreign language for the senior high school.[18] If the Airborne experiment proves successful, it may set a pattern for many regions. In any case, a report from the Educational Facilities Laboratories predicts that small rural schools will in time be linked by television into regional networks. Film and video tape would thus overcome the cultural isolation of these schools, making it economically feasible for them to offer courses ordinarily provided only in cities or in large consolidated school districts.[19]

Films are beginning to appear which will make vivid to the lay audience what television, the tape recorder, and other new resources can do for language teaching.

The most general film, *To Speak with Friends,* reports on language teaching in various elementary and secondary schools. Produced by the National Educational Television and Radio Center under an NDEA contract, the film will be available through the New Media Program of the U. S. Office of Education. This engaging half-hour documentary will arouse discussion among parents and administrators, as well as teachers.

The use of a college language laboratory figures prominently in another short film, *Language Teaching in Context,* a narrative account of what a student does in the audiovisual French course created at Wayne State University. The film can be rented for $7 from the University's audiovisual center.

The excellent elementary school TV French programs of Mrs. Anne Slack are on kinescope, and arrangements to see sample lessons may be made with the Modern Language Project of the Massachusetts Council for Public Schools, 172 Newbury Street, Boston 16. A series of 12 TV Spanish programs for elementary school, by Tomas Ybarra, is similarly available from the University of Washington Audio-Visual Services, Seattle 5. A documentary film on the subject of language teacher training in several of the NDEA summer institutes may be borrowed through the Modern Language Association, 70 Fifth Avenue, New York.

Self-Instructional Devices or "Teaching Machines"

To define the term "teaching machine," the U. S. Office of Education observes that while the devices themselves take a variety of forms,

> the following factors or elements are usually represented: (1) a mechanical and/or electronic system for introducing new information to be learned, usually visual; (2) a sequential presentation of questions and/or problems which require separate responses from a learner; (3) a system which can accept and then or later evaluate the responses developed or selected by the student; (4) a system which informs the student of the adequacy of his response immediately after he makes it or which takes the response fully into account selecting the next bit of information, question, or problem to present.[20]

The fullest general account of this fast-developing sector of American education and research is a 724-page book written by authorities in the field and published by DAVI.[21] The spring supplement of *AV Communication Review,* also a DAVI publication, devotes its 80 pages to an annotated bibliography of teaching machine literature.[22]

According to Professor F. Rand Morton, director of the language laboratory at the University of Michigan, the teaching machine is an inevitable, valid means of meeting the need for mass education. In language learning its most likely role will be to help the student learn and later test him on the mechanical manipulation of patterns. In fact, Professor Morton is conducting a project under Title VI of NDEA which includes a design for a teaching machine. Programming in Spanish, Russian and Thai for such a machine is underway and will continue for two more years. In language teaching, as in any other use of teaching machines, proper programming is the most important factor.

Professor Morton dreams of a possible "acculturа-

[18] See the brochure announcement, **Midwest Program on Airborne Television Instruction—A Regional Exploration in Education.** 228 North LaSalle St., Chicago 1. (1960)

[19] **The Cost of a Schoolhouse.** Available on request from Educational Facilities Laboratories, 477 Madison Ave., New York 22.

[20] **Progress of Public Education in the United States of America, 1959-60; Summary Report of the Office of Education . . . to the Twenty-Third International Conference on Public Education. Geneva. . . .** U.S. Government Printing Office, 1960. p. 55.

[21] **Teaching Machines and Programmed Learning.** Edited by Arthur A. Lumsdaine and Robert Glaser. Department of Audiovisual Instruction, National Education Association, Washington 6, D. C., 1960, 724 p., $7.50.

[22] Available from DAVI for $1.50.

tion" booth in the language laboratory to teach the language in its cultural context.[23] This would provide a video screen to immerse the student in the vivid reality of life in a foreign environment, a natural climax to language learning.

Professor B. F. Skinner of Harvard University has designed a new teaching machine which is under development by Rheem Califone Corporation. One of its features is a double-action shutter which permits prompting the learner with an additional hint in order to facilitate the recall of relatively difficult material.

John B. Carroll, professor of education in the Graduate School of Harvard University is developing an audiovisual teaching machine, with the assistance of a grant from the Society for the Investigation of Human Ecology. The Carroll Audiovisual Auto-Instructional Device is a general-purpose instrument designed for individual self-instruction in materials requiring both visual and auditory components, such as foreign languages and music theory. The device contains all the features of the conventional language laboratory but allows for greater flexibility; it permits the learning and practice of all four language skills plus the use of audiovisual material. The machine exists at present only in experimental prototypes.

The roster of commercially available machines is growing so rapidly that no account of them is attempted here. A description of three of the devices intended partly for language teaching may be obtained from Foringer and Co., Inc., P. O. Box 5882, Bethesda 14, Maryland for Bulletins GB-101 and No. 8. A discussion of automated teaching methods, teaching machines and their goals and functions was published in *The Automated Teaching Bulletin* of the Rheem Califone Corporation, 1020 N. La Brea Avenue, Los Angeles 28, California, December 1959. This bulletin is published four times a year and is complimentary. See also *AV Communication Review* Supplement 1, 1960.

As new methods of teaching develop and generate instructional materials, new equipment needs are becoming apparent—especially where the innovations call for combining auditory and visual materials. One of the needs is for a slide or filmstrip projector which will automatically play a sound track along with each picture. A "sound-strip" projector which will do this (by optically scanning a sound track accompanying each frame) should be available from the Kalart Company, Plainville, Connecticut, at a cost in the order of $300, by early 1961. It will take longer, however, to print teaching materials in sound-strip form.

A possibility for future extracurricular experience in a foreign language may well be a portable, battery-powered tape recorder, which can be carried on visits to a museum or to any process of local economic or civic life. Numerous American museums, from New York to Seattle, now rent out Acoustiguides—portable tape recorders made in Los Angeles. The sound track discusses each item of an exhibit, and the tape can be stopped at will. A museum in Holland already offers a choice of languages. It would not be too expensive to provide alternative tape cartridges in foreign languages, particularly if several schools could share the cost.

[23] **The Language Laboratory as a Teaching Machine,** University of Michigan, 1960, p. 61-62. This essay is also published, together with the other papers of the same conference (several of which are referred to in this article) in **Language Teaching Today;** Report of the Language Laboratory Conference Held at Indiana University, January 22-23, 1960. Edited by Felix J. Oinas. Indiana University Research Center in Anthropology, Folklore, and Linguistics, Bloomington, Indiana. Publication 14, 1960. $4. Also Part II of the **International Journal of Linguistics,** Vol. 26, No. 3 (1960).

Current Research on the Uses of the Newer Media

A selective international bibliography of research on language teaching, annotated for all obtainable items, is being prepared in the Department of Romance Languages of the University of Washington, Seattle 5. The project is in connection with a new Ph.D. program which aims at a broad preparation of specialists in language teacher training and supervision. The Department is planning to publish the bibliography as a monograph early in 1961. It will cover the period from the end of World War I to the present, including research in progress.

Later, a book length study of the research problem in the language field will be made under Title VI of NDEA.

The current research in this country on the uses of the new media for language teaching comes mostly from three sources of funds. Educational Facilities Laboratories, Inc. and Titles VI and VII of NDEA, called respectively the Language Development Program [24] and the New Media Program.

The general pertinent projects of the Educational Facilities Laboratories include two reports published this year on school building: *The Cost of a Schoolhouse* and *Design for ETV*. (See the October issue of AVI for review of the latter.) Both reports are free as long as they last from Educational Facilities Laboratories, 477 Madison Avenue, New York 22. The studies directly relating to languages are the *Purchase Guide*, the MIT research on criteria for frequency response (see page 286) and an experiment at Purdue University to compare the efficacy of two types of language laboratory equipment. One type permits the

[24] The Title VI projects are omitted from the present study. A booklet is in press which will give descriptive summaries of the projects, the names and addresses of the investigators, the time-schedule and cost of each project, etc. The booklet will be available from the Language Development Program, U. S. Office of Education, Washington 25, D. C.

student to hear himself electronically (through "activated earphones") as he responds to the master tape; the other records his response so that he can hear it played back. The experiment was begun with second-year Spanish students in the second semester of 1959-60 and will be "replicated" throughout 1960-61. The results should be known by June 1961.

One would like to know the comparative value of all four types of language laboratory booth now in use: (1) the type where the student simply listens and responds without activated earphones; (2) the one equipped with activated earphones; (3) the booth where he is corrected immediately by a monitoring teacher (who might be seated at a console using an intercom system) and (4) the one where he is corrected later on the basis of a recording. A project to compare the four was once approved for a Title VII grant but was dropped because the applicant could not provide the equipment. Perhaps none of the four is best for all purposes; the experience of an eclectic language laboratory at the University of Washington suggests that variety has great advantage, in both teaching and testing. Whatever the best hypothesis may be, more research is needed of the sort that Purdue has initiated.

Of the 118 research grants made under Title VII A (prior to the Advisory Committee's meeting of October 1960) fourteen directly touch language teaching.[25] Since they all test applications of the newer media, and in fact all involve the recording or transmitting of sound, they all potentially affect the future history of the language laboratory.

Two of the projects aim to discover which can teach foreign languages to the child most effectively—the new media or the classroom teacher. For purposes of comparison, children in Grades 4 to 6 will be taught at the University of Illinois in two categories—some by qualified Spanish teachers; others by teachers not trained in Spanish but supported by closed-circuit telecasts, tape recordings, and other instructional aids. The three-year, $91,000 project is being conducted by a professor of education, Charles E. Johnson, with help from the Spanish department. The three years end on May 31.

In Boston, public TV is carrying the engaging French lessons of Mrs. Anne Slack to more than 30,000 children in over a hundred school systems. Classroom teachers are endeavoring to help the children assimilate the instruction, with varying degrees of competence and varying use of the inservice training offered. Since the program is public, it is impossible to control its use throughout the viewing area. It would be a shame not to find out precisely what has happened, so that other cities may know the possibilities and the dangers of such relatively inexpensive mass instruction. To evaluate the huge project, the Massachusetts Council for Public Schools has received Title VII grants of $57,000 and $69,000, terminating in September 1960 and 1961 respectively.

Two other projects are exploring uses of various

educational media for teaching languages in the fourth to the sixth grades.

The University of Utah is testing the effectiveness of a TV Russian course to challenge and motivate academically talented children, using four groupings so as to compare the achievement of "superior" and "average" students, and the relative effectiveness of TV teaching and classroom teaching. The investigators are Keith M. Engar, manager of KUED, and Oakley J. Gordon, associate professor of psychology. They expect to complete the $105,000 project in three and a half years, at the end of 1962.

The most expensive of the Title VII language projects—its two grants total over $320,000—is a four-year study conducted jointly by Wilbur Schramm, director of the Stanford University Institute for Communication Research, and Kenneth E. Oberholtzer, superintendent of the Denver public schools. This is an excellent example of a costly but badly needed kind of research into the context of a new teaching device. It is needed because the more restricted studies of each device in itself cannot tell us how to combine our new resources the most effectively. As summarized in the July 1960 *Title VII News and Reports,* the experimenter's proposal was

> . . . to study the total teaching situation of Spanish in the elementary grades, of which television is a part; to systematically vary as many elements as can be handled in order to see where television fits into the pattern; and to determine what combination of activities and facilities may belong in the classroom of the future. Independent variables will include presentation variables such as pupil participation in the classroom and pupil participation in the studio; formal practice variables such as class drill, tape recorder practice, and teaching machine practice, and informal practice variables such as class activities and home activities. Dependent and mediating variables will include oral vocabulary ability, conversational ability, I.Q., school grades, age, sex, motivation, prior experience, and others.

One of these "other" factors that proved significant was home influence. French or Spanish lessons telecast during school time were repeated in the evenings giving families the opportunity to learn the same material.

Two of the Title VII projects are asking specifically what language teaching can gain by completing the *visual* element in its mechanization. Several years ago Professor George Borglum, with his colleagues at

[25] See the descriptions of Title VII projects in **Title VII News and Reports,** U. S. Office of Education, particularly as compiled in the Special Edition of July 1960.

Wayne State University, created an integrated, audiovisual course in college French, which uses 1200 slides to relate language learning to real life in the foreign culture. Professor Borglum was granted $248,000 for a three-year project terminating in March 1962, to perfect and test the course, in both college and high-school versions. The project currently includes experimentation with a new form of electronic AV classroom, and the recording in France of short pattern-practice tapes, using a very limited vocabulary, for teaching single structural elements of the French language.

Meanwhile at the University of Washington, Professor Victor Hanzeli has had a $10,000 grant to compare the Wayne audiovisual course, in point of student achievement, with one of the best courses built of dialogue material. Completed in September 1960, this inquiry finds advantages in the audiovisual course; but also some on the side of the dialogue course which will be taken into account by the large project at Wayne State.

An experiment which may contribute information on visual reinforcement of language teaching is under way at New Mexico Highlands University, where Marion Cline, Jr., an instructor in elementary science, is measuring the relative effectiveness of teaching language arts in English to bilingual children with and without a planned, extensive use of visual aids. The grant of $22,000 runs for two years ending in August 1961.

The education of teachers is of course a main long-range hope of getting the new media into wider use. All experimentation which improves the training of language teachers consequently bears on the progress of language laboratories—particularly experimentation which inspires a creative attitude toward new resources. Of several imaginative Title VII projects in this field, one particularly concerns language teachers: a 3½-year experiment by Robert J. Keller, a University of Minnesota professor of education, which compares closed-circuit TV, kinescopes, and direct observation as means of presenting classroom demonstrations in the training of high-school teachers. For this study a grant of nearly $286,000 has been made, with a terminal date of September 30, 1962.

Lastly, five Title VII grants are supporting experiments with self-instruction devices for teaching languages. Illustrative of the basic research needed here is a nicely designed project of James J. Asher, an assistant professor of psychology at San Jose College, who will try to show whether vocabulary items are taught better by presenting first a picture and then the spoken word, or vice versa. A new form of the teaching machine will be used which not only presents a sequence of pictures automatically, but rewards correct visual recognition by playing the spoken word, meanwhile keeping a record of the learners' performance. This one-year study, to be completed September 1961, received an $8900 grant. In proposing the experiment, Mr. Asher referred to a comment by Frederick D. Eddy and Elton Hocking that ". . . the precise role of the visual combined with the audio is probably very important, in many ways and for many reasons not yet clearly understood. But as yet its role is not fully enough delimited to be described with confidence. A great deal of fundamental research needs to be done in this area." (AUDIOVISUAL INSTRUCTION, September 1959, page 195.)

The four remaining teaching-machine projects under Title VII deal with the "programming" of materials, organizing them into minimal units so that the student who is working more or less by himself can master one step at a time. (The machine tests his understanding by presenting a multiple-choice problem, and depending on his right or wrong choice, either presents the next step or repeats the uncompleted problems.) How much livelier some correspondence courses will be, by the way, when the autodidact student is in a position to rent an audiovisual teaching machine of this sort!

Elementary Russian and several other subjects are being taught partly with teaching machines at Earlham College, Richmond, Indiana, in an experiment designed to show how much the instruments can accomplish. The project to program material for the machines and appraise the results of the teaching is being conducted by John A. Barlow, associate professor of psychology, who has a three-year grant of $140,000 ending in June 1962.

Three of the projects are one-year studies, all at Hollins College in Virginia, under the small grant program of Title VII. Subsidies of $2600 to $2800 are making possible the experimental programming of instruction in elementary Latin, intermediate French, and structural linguistics. In each case the investigator seeks not only to test the effectiveness of the teaching materials produced, but also, to formulate principles of successful programming for self-teaching instruments.

Many more studies seem to be needed in which alternative sequences of small instructional units will be tried on comparable groups of students to see what sequences prove best. From a number of such experiments it may be possible to generalize principles of programming for the new devices.

Language teaching probably will change even more in the sixties than it did in the fifties. The publicly felt need for language proficiency is increasing; and the public demand for better, more substantial education in every important field carries with it increasing support for research, innovation and instructional aids. The results of serious research should be a powerful force favoring gradual adjustment by teachers to the new conditions and possibilities.

Florida Lines Up fo

WITH THE FABULOUS Florida Vacationland beckoning members to the largest and most diversified DAVI Convention ever, the Florida Audio-Visual Association committees are setting up the machinery to take care of the incoming wave of DAVI delegates.

In addition to the usual study opportunities offered by the varied sections of DAVI, Florida provides facilities for study trips and recreation including swimming, sunbathing, boating, fishing, golfing, night clubbing and other forms of entertainment.

Of interest to educators nationwide will be the programs on educational television. The Dade County schools, pioneers in this field, will provide facilities illustrating the progress in educational television throughout Florida.

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Dade County Aud isual A

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- Local Dealers Committee — Jack Spire
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- Registration Fees (Cashier) — Edith Lane

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For President Elect

MILLER, Clyde K., director, division of audiovisual education, State of Ohio Department of Education, 1951 to date; supervisor, audiovisual education department, Gary (Ind.) public schools, 1942-43; 1945-51; U. S. Navy 1943-45; director of visual education, Dover (Ohio) public schools, 1937-42; early career as public school teacher and principal in Ohio. A.B. (1931) Hiram College, Ohio; M.A. (1940) Ohio State University; Ed.D. (1952) Indiana University. Vice president DAVI, 1960; acting vice president, 1958-59; chairman DAVI national membership drive, 1958-60; co-chairman Convention program committee, 1960; member DAVI Board of Directors, 1956-57; AVI Editorial Board, 1957-59; member Legislative Committee, Radio and Recordings Committee, other DAVI committees; participated in Lake Okoboji Conferences, 1957, 1958. Editorial committee on *The Administrator and His Audiovisual Program;* author *Film Today, A Guide to Better Teaching* (1945); final chapter of *How to Have a Successful Conference* (1950); contributor to *See and Hear, School Affairs, Educational Screen, Educational Focus, Home Movies,* AVI. Conducted 221 AV conferences in Ohio in past nine years; past president ACSSAVO; member Ohio Education Association; AV Directors Association of Ohio; Phi Delta Kappa and NEA.

MEIERHENRY, Wesley C., professor of education, University of Nebraska, 1946 to date; director, advanced professional division and assistant to the dean, Teachers College, University of Nebraska (advisor to advanced students specializing in AV), 1958 to date; visiting AV instructor, San Jose State College, summers 1950-51; assistant director (extension division) and assistant professor of education, University of Nebraska, 1944-50; teacher and superintendent of schools, Republican City (Nebr.), 1936-43. B.Sc. (1936) Midland College, Fremont (Nebr.); M.A. (1941) and Ph.D. (1946) University of Nebraska. Chairman DAVI Research Committee since 1957 and chairman committee to direct special grant from TFC to DAVI Research Committee, 1959; member AVCR Editorial Board and DAVI Board of Directors; consultant DAVI Field Service Program; participant Lake Okoboji Conferences, 1955, 1959; consultant to U. S. Office of Education on Title VII; co-director of survey of use of in-school telecast materials, Title VII; AV instructor in ETV course, University of Wisconsin; WCOTP delegate to Amsterdam, 1960; officer in Nebraska State AV Association since its organization; director Nebraska Program of Educational Enrichment Through Use of Motion Pictures, 1946-50. Author *Enriching the Curriculum Through Motion Pictures* (University of Nebraska Press 1952); book reviews and articles in professional journals.

VANDERMEER, A. W., associate dean, College of Education, Pennsylvania State University, 1956 to date; professor of education, Penn State, 1946 to date; U. S. Navy Training Aids Officer, 1943-46; assistant in charge of AV program in laboratory schools, University of Chicago, 1941-43; research fellow in educational motion pictures, American Council on Education, 1940; science teacher and AV director, Toppenish (Washington) public schools, 1934-39. B.A. (1934) Eastern Washington College; University of Washington (1939); M.A. (1941) and Ph.D. (1943) University of Chicago. First president of Pennsylvania AV Association for Teacher Education; recipient of first annual AV Distinguished Service Award, PENNAVID. Member NEA, Sigma XI, PENNAVID, PAVATE. Member or chairman of DAVI committees on research, teacher education, accreditation, professional education, evaluation of secondary schools; active in accreditation programs, representing DAVI in joint projects with TEPS and AACTE. Member AVCR Editorial Board and DAVI Board of Directors; advisor Educational Policies Commission, NEA; keynote speaker, Lake Okoboji Conference 1960. Editor, AV terminology, *Dictionary of Education;* approx. 30 monographs, articles and research reports on AV; presently engaged in research on improvement of informational motion pictures and filmstrips under Title VII.

For Vice President

GOLTERMAN, Elizabeth, director, division of audiovisual education, St. Louis Public Schools, 1944 to date; assistant director and teacher, audiovisual division of Educational Museum, 1930-44. A.B. (1931) Harris Teachers College, Missouri; M.A. (1938) Teachers College, Columbia University; graduate work at Washington University and the University of Illinois. Member advisory committee on Title VII, U. S. Office of Education, 1958-60; Operations Advisory Committee ETV Station KETC, 1956-60; member DAVI Executive Committee, 1954-58; DAVI Board of Directors, 1953-58; member other DAVI committees; participant, Lake Okoboji Conferences 1955-56. Named by *St. Louis Globe-Democrat* as Woman of Achievement in Education, 1957; president St. Louis Association for Childhood Education, 1940-42; president audiovisual department, Missouri State Teachers Association, 1939-40. Member NEA, ASCD, American Association of University Women, Association for Childhood Education International, American Association of Museums, the education committee of Missouri Historical Society, Nature Conservancy, National Audubon Society, and other civic organizations.

ERICKSON, Carlton W. H., director, audiovisual center, University of Connecticut, 1947 to date. From 1930-47 was science teacher; high school principal; taught audiovisual methods during summer sessions in teachers colleges; extension lecturer, Massachusetts Department of Education. Organized first city-wide public school audiovisual service program in Western Massachusetts, 1933. During war years, officer in charge of U. S. Navy Training Aids (Norfolk and Pearl Harbor). B.A. (1930), M.A. (1937), and Ed.D. (1955) Boston University. DAVI National Membership Chairman, 1960-61; member DAVI National Resolutions Committee, 1960-61; current member, Service Packet Committee; DAVI Board of Directors, 1949; member AVI Interim Editorial Committee. Chairman Program Committee DAVI Boston Convention, 1952; member Program Committee DAVI summer meeting, Boston 1949; president New England Section of DAVI, organizing two Boston conferences, 1938-39. Co-chairman Northeast Regional AV Leadership Conference at Albany, 1956; member Board of Directors of the Connecticut AV Education Association since 1947; Phi Delta Kappa. Author *Administering Audio-Visual Services* (Macmillan Co. 1959); contributor to AVI, AVCR, *Teaching Tools, Annual Bulletin,* Connecticut AV Education Association.

ALLEN, William H., director of research, Department of Cinema, University of Southern California since early 1960; special consultant ETV, California State Department of Education since 1959; advisor on communications, System Development and RAND corporations, 1956-60; served on the faculties of the University of Southern California, University of Wisconsin, and San Diego State College, 1950-56; early career as classroom teacher and county audiovisual director in San Bernardino County (Calif.) schools; served in the U. S. Army during war years. A.B. and Ed.D. University of California; M.A. Claremont Graduate School. Editor of AVCR since its inception; first chairman and present member, DAVI Research Committee; research consultant for U. S. Office of Education on Title VII program and currently conducting research on "A Study of the Non-Linearity Variable in Filmic Presentation"; editor, first five-year report of Lake Okoboji Leadership Conferences, 1960; co-editor, *Audiovisual Administration* (William C. Brown Co. 1951). Author *Television in California Schools* 1960, chapter on "Audiovisual Communication" in 1960 edition of *Encyclopedia of Educational Research,* over 50 professional articles on education. Member NEA, American Psychological Association, American Educational Research Association.

Delegates-at-Large (Choose Three)

CROSS, A. J. Foy, professor of education, New York University, 1949 to date; director, NYU Placement Services, 1952-56; director, NYU Center for Field Services, 1949-52; visiting professor, University of Puerto Rico (1951, 1957, 1960), also Universities of Minnesota and Nebraska; served on the faculties of Central Washington College of Education, University of Nebraska, Omaha Public Schools; U. S. Navy during war years. B.A., B.S., and Bachelor of Fine Arts in Music, Wayne State Teachers College (Nebr.); M.A. (1931) and Ph.D. (1936) University of Nebraska. Served on educational missions to the Philippines (1951-52), Sicily (1953), and Peru (1959); has been delegate to White House Conference on Education, Pan American Union and UNESCO conferences. Has been chairman, DAVI Buildings and Equipment Committee (was instrumental in publication of *No. 1 Classrooms*); served on DAVI Board of Directors and Interim Editorial Committee, AVI. Currently acts as consultant to colleges, universities, and public schools on school plant planning, curriculum, community surveys, ETV, automation in education, etc.; also consultant to U. S. Commission for UNESCO and U. S. Office of Education. Co-author *AV in Modern Instructional Practices* (1960); other books, papers, pamphlets, and manuals; contributor to professional magazines and yearbooks. Past president Nebraska State Teachers Association; member NEA, AASA, ASCD, NASSP, American Association of University Professors, New York Metropolitan Audiovisual Association, School Facilities Council, Phi Delta Kappa, Psi Chi.

ELY, Donald P., director, audiovisual center, Syracuse University, 1959 to date; associate director, 1956-59; AV director, Hicksville (New York) public schools, 1955-56; assistant professor of education and director of audiovisual education, New Paltz Teachers College, 1952-55; visiting lecturer in AV, University of Buffalo, summer sessions 1950-51. B.A. (1951) Teachers College, Albany; M.A. (1953) Syracuse University; currently Ph.D. candidate, Syracuse. DAVI College and University section, coordinating chairman, 1959; presiding chairman, 1960; assistant chairman DAVI Buildings and Equipment Committee, 1956-60; member Nominating Committee, 1957-58 and Financial Accounting Committee, 1957; Field Service Committee, 1955; member AVI Editorial Advisory Board, 1956; participant Lake Okoboji Conference, 1955-56; participant DAVI invitational seminar on professional education at 1960 DAVI convention. President (1956) and vice president (1955) New York State Audiovisual Council. Educational consultant, Western Woods Studios, Manufacturing Chemists' Association, John Sutherland Productions, United Church of Canada. Life member NEA; member National Society for the Study of Communication, other professional and honorary societies. Articles published in several educational journals.

GRAYBILL, Perry B., audiovisual advisor, Air University, Maxwell Air Force Base, Alabama, 1952 to date. (During the past eight years Mr. Graybill has built up Air University's audiovisual program by instituting an audiovisual committee of key professional educators and establishing an audiovisual center.) Assigned to Navy audiovisual program during war years. Served after war in civilian capacity in Training Aids Section, Bureau of Naval Personnel to 1952. Early career as secondary and elementary school teacher and administrator in Minnesota and Illinois. A.B. Mankato State College; M.A. University of Minnesota. Participant in DAVI National Convention for past 12 years; instrumental in establishing DAVI Armed Forces Section and served as first chairman; has served on DAVI Nominating Committee; participant, Lake Okoboji Conference. Author of published articles on audiovisual subjects. Contributor to AUDIOVISUAL INSTRUCTION.

(Continued on next page)

Ballots will be mailed to all DAVI members December 1

Delegates-at-Large—Continued

HUNTER, Armand L., director, division of broadcasting services. Michigan State University 1958 to date (WKAR-AM-FM; WMSB-TV; Closed-Circuit TV). Also at Michigan State: director of television development, 1951-58; manager WKAR-TV, 1953-58; acting head, department of speech, 1956-58; manager WMSB-TV, 1959. Educational director, WFIL-AM-FM-TV (Philadelphia) and chairman department of radio, speech, and theater, Temple University, 1947-51; chairman department of radio, and director, NBC-Northwestern Summer Radio Institute (Northwestern University) 1943-46; speech instructor and director of theater, University of Nebraska, 1938-41. A.B. (1935) and MA. (1937) University of Nebraska; Ph.D. (1947) Northwestern University. Recently appointed to Advisory Committee Title VII, U. S. Office of Education; ETV station's representative to Midwest Council on Airborne Television; member Ad Hoc Planning Committee for NAEB-DAVI-NETRC and secretary of resulting Educational Media Council. Member DAVI Television Committee (also member of joint committee with Classroom Teachers for *ETV Primer);* Advisory Committee to DAVI President, 1957-59; DAVI invitational seminars. Active with National University Extension Association as: Chairman radio-TV committee 1953-56; chairman AV communications division, 1957-59; member advisory committee to Center for the Study of Liberal Education for Adults, 1956-59; board of directors, 1957-59. Activities with NAEB; secretary of organization, 1953-54; consultant on ETV, 1951 to date. Other professional and honorary societies.

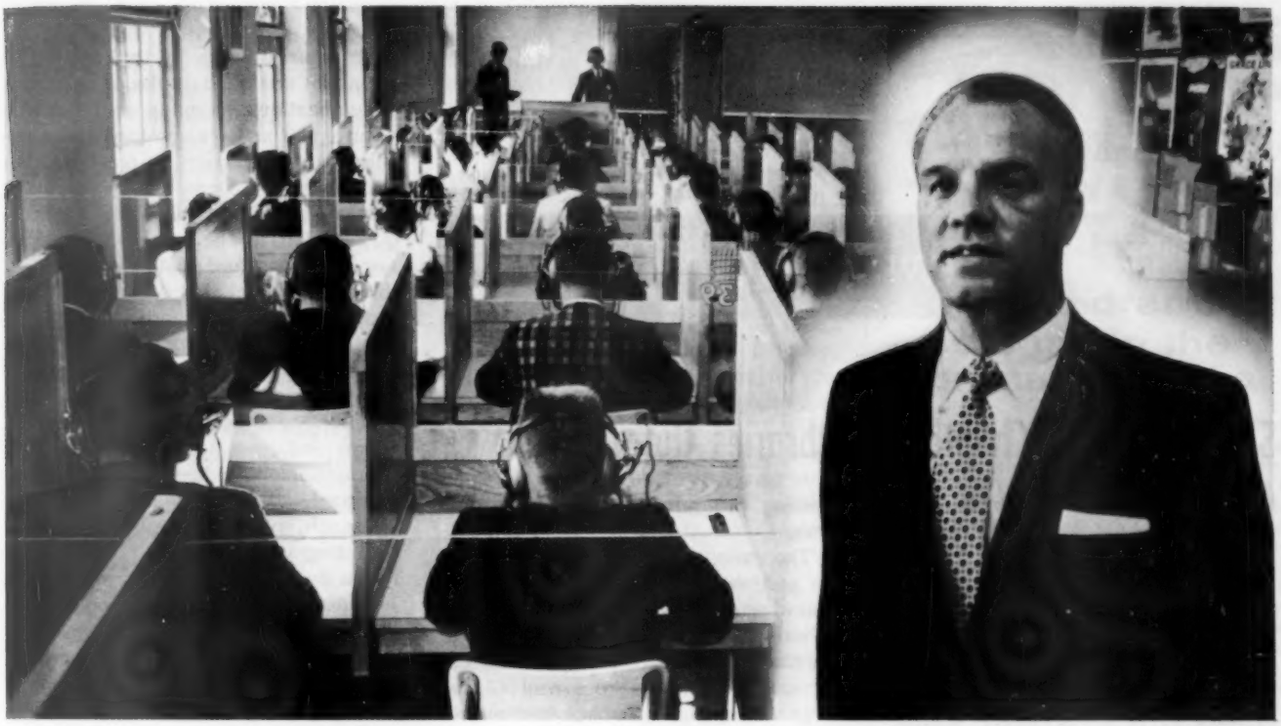
KING, William H., state coordinator of audiovisual education, New Jersey State Department of Education, 1950 to date; AV director Plainfield public schools, 1942-50; principal Sewell public schools, 1941-42; teacher, Pitman, public schools, 1940-41 (all New Jersey); director New Jersey Educational Television Project, 1950-54. B.S. (1940) and M.S. (1947) Glassboro State Teachers College; graduate work at Temple, Columbia, Rutgers, Southern California, Kent State, and New York universities; instructor in graduate AV courses at Glassboro, Trenton State College, Syracuse, Southern California, and Kent State. Chairman DAVI Legislative Committee; member DAVI Buildings and Equipment Committee, Radio and Recordings Committee, member planning committee for DAVI Regional Conference Albany 1956 and Boston 1957; host Regional Conference New Jersey 1958; equipment editor AVI. Member NEA, ASCD, AASA and New Jersey Education Association; member, executive committees, New Jersey Education Association and AV Leadership Council; past president ACSSAVO and New Jersey Leadership Council; member Audio-Visual Commission on Public Information since its inception; contributor to professional journals; winner EBF AV scholarships, 1947 and 1948.

McBRIDE, Otis, head, department of audiovisual education and professor, School of Education, Florida State University, 1953 to date; dean of men and professor of English, 1946-53; U. S. Air Force, 1941-45; early career as English teacher, Texas and Oklahoma (one-time associate head of English department, Tulsa Central High School); also taught English and served as alumni secretary and director of placement bureau, Peabody College for Teachers. B.A. North Texas Teachers College; M.A. (1931) and Ph.D. (1941) George Peabody College for Teachers. Chairman DAVI Resolutions Committee, 1958-59; member DAVI Convention Planning Committee 1959, 60, 61 (registration chairman 1961); Committee on Buildings and Equipment, six years; area chairman, institutional membership drive, 1959-60; national chairman for institutional memberships, 1960-61; program participant National Convention, 1957-59; member Revision Committee for No. 1 *Planning Schools for AV Materials;* member Okoboji Planning Committee; participant Lake Okoboji Conferences, 1957-60. Member EFLA, NEA; member state board of managers and chairman PTA film library; board of directors, Florida AV Association; participant National Educational Television Conference, Indiana University, February 1959; organized Southern Regional Conference for EFLA in Tallahassee, 1958. Conducted materials clinics for three years with members of library school of Florida State University and State Department of Education.

NORBERG, Kenneth D., professor of education and coordinator of audiovisual services, Sacramento State College, 1952 to date; head of Title VII program for U. S. Office of Education while on leave from present position, 1958-59; director, audiovisual center, University of Chicago, 1949-52; prior to that, director of research, Encyclopaedia Britannica Films, Armed Guard Officer in U. S. Navy, and early career as public school teacher. Ph.D. Columbia University. Affiliated with *AV Communication Review* since its inception, first as member Editorial Board; since 1954 as departmental editor. Has served as chairman, DAVI Professional Education Committee; member, Research Committee; participant, Lake Okoboji Conference 1959 and member of program committee for the 1960 Okoboji Conference. Author of research studies and articles in professional journals.

RUNNER, Ernestine, director of audiovisual education for the San Bernardino County Schools (the largest county in the U. S. consisting of 54 school districts), 1948 to date; instructor (extension division) University of California; instructor (summer session) University of Redlands and University of Southern California; former elementary school teacher in San Bernardino County. B.A. University of Redlands; M.A. (1958) University of Southern California. Member of former DAVI County and Cooperative Programs Committee, currently active in this occupational interest group, serving on nominating committee for 1959-60. President Audiovisual Education Association of California, 1959-60; member California Association for Supervision and Curriculum Development, Audiovisual Education Association of California, NEA, Phi Lambda Theta. Author of prize winning article in *Teaching Tools,* spring 1957; contributor to *Instructor,* summer 1956.

SHERMAN, Mendel, assistant director of audiovisual center, Indiana University and associate professor of education since 1955; on leave as AV consultant, Ministry of Education, Thailand, 1958-60; AV supervisor, Cincinnati public schools, 1947-55; military service 1943-47 (officer in charge of film and equipment exchange, European Theater; special AV mission to Denmark); early career as elementary school teacher and principal. Also: visiting lecturer, University of Southern California, summer 1954, and University of North Dakota, summer 1950. A.B. (1933) and M.Ed. (1940) University of Cincinnati; Ed.D. (1955) University of Southern California. Member DAVI Executive Committee, 1958 (resigned for assignment in Thailand); member Board of Directors, 1957; chairman DAVI committee on training and experience of AV coordinator, 1958; co-chairman section on individual schools, 1958 DAVI Convention; participant 1957 Lake Okoboji Conference; co-conductor of Des Moines survey for DAVI Field Service Committee, 1955; member three-man survey team for Whittier (Calif.) schools. Indiana University coordinator for Midwest Council on Airborne Television 1960; consultant to NEA Hagerstown TV workshop, 1957; producer and coordinator of television programs for Indiana University and Cincinnati public schools. Member AV committee, National Council for the Social Studies. Author of "Sherman Film Evaluation Profile" used by *Teaching Tools* to evaluate new motion picture and filmstrip releases. Also contributor to AACTE 10th Yearbook; AVI, *AVCR, Ed Screen,* other educational journals.



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Schofield Finds Chapter on Libraries Outmoded

Integrated Teaching Materials, by R. Murray Thomas and Sherwin G. Swartout. New York, Longmans, Green and Company, 1960. 545 p., $6.75.

Choosing, creating and using teaching materials is the substance of this new text designed for both student teachers and those in service. Its pleasing format consisting of hundreds of illustrations (some in color), its two-column page layout, the clear print, the restful tone of the paper, the distinctive sub-divisions of chapters—these are elements which combine to invite the prospective reader.

Eight major sections are the centers around which the many varieties of teaching tools are described. They include: (1) choosing the best methods and materials; (2) reading or text materials; (3) photographed materials; (4) drawn and printed graphic materials; (5) broadcast and recorded materials; (6) constructed materials; (7) real-life materials; and (8) display and administering materials.

Beyond serving as a selection and utilization guide for teachers, the authors express this added purpose for their volume: "to aid administrators in recognizing effective teaching-materials programs and ways of organizing them." Administrators will find in these pages the definition of the whole range of instructional materials (including text and reading resources), illustrations of use, suggestions and directions for making many aids, and the authors' suggested patterns for administering a program of teaching materials.

In the final chapter specific details are supplied for the recognition of well-supported and effective programs in the audiovisual field. This information is not presented in categorical fashion: rather the intent is to focus the attention of the reader on examples of service and organization which may serve as models for adapting existing programs and building new ones.

The variety extends from a program for a six-teacher elementary school to a new centralized school in a growing suburb. Other case studies are: (1) a town with six schools; (2) centralized services in a high school, and (3) a large junior high school. Later, attention is centered on "an overview of services that all schools should try to provide, within the limits of their size and financial support."

Ways to determine needed funds are suggested on the basis of cost per pupil, cost per teacher, cost per class, and cost per school.

Despite the guidance indicated for the administrator, the primary intent of the text is fortunately the classroom teacher. Unlike many other works dealing with instructional materials, the authors do more than hint at the values of library and text as arms of instruction. Happily, this trend which encourages a careful study of all the related tools of instruction is evident in a few publications of similar nature published during the last year.

Leading from a consideration of texts, reference books, pamphlets and periodicals, Thomas and Swartout present the case for the creation of additional reading materials for the class. These original reading materials have the purpose of meeting needs not served by available publications, to provide experience in writing, in collecting and analyzing information, and to permit sharing of creative work. School newspapers developed by students and simplified text materials prepared by teachers are illustrative of the chapter's scope.

Integrated Teaching Materials is indeed a successful blending of data on the selection and utilization of instructional materials and the creation of many aids in addition to new reading materials—films, slides, photography, graphics, and radio and television programs.

Another strength of this text is its abundant use of examples to reinforce generalizations. In many works of this nature, teachers are constantly admonished to use a variety of teaching aids and to select them wisely, but the particulars of the problem are frequently left to the teacher's imagination. Thomas and Swartout have, in their words, included "scores of classroom illustrations—both verbal and photographic—to elucidate the generalizations set forth. With few exceptions the descriptions of teaching practices have been drawn from classrooms and from teachers with whom the authors have been personally acquainted." Besides the case history approach, specificity has been achieved by listing samples of the range of materials on which the teacher can draw. For instance, in the chapter on motion pictures, titles of films are grouped under such headings as agriculture, language arts, mathematics, physical education, and so on.

The teacher is encouraged to consider the merits of reading materials—texts, reference books, periodicals,

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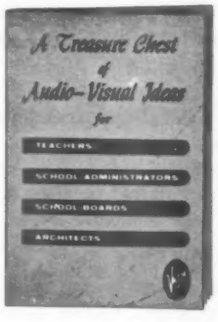

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reading books and pamphlets—and the administrator is introduced to standards for building these collections. The coverage and the treatment of the textbook is thorough and helpful. However, this reviewer sincerely hopes that the chapter on reference and supplementary books will merely be used as an introductory statement.

The role of the librarian as guide in interpreting books and related materials is scarcely evident in this discussion. By contrast, his role as custodian is emphasized. Seeking the librarian's assistance in approaching a new unit of work is listed merely as one of the ways to find the names of appropriate books. In the illustrations of techniques the teacher introduces new books; the librarian merely aids in their selection. If libraries are properly staffed, the librarians should be expected to participate much more actively in reading guidance programs.

While the intent of the final chapter is in the interest of developing more adequate libraries, it is to be regretted that the standards of service as exemplified by both personnel and budget are already outmoded. Readers should completely disregard the information supplied and refer to *Standards for School Library Programs*, prepared by a committee of the American Association of School Librarians, 1960. (See note on page 308)

Other evidences of weakness in the section on library services are references to important book selection tools which are entered with old copyright dates. All of the ALA *Basic Book Collections* are available in much newer editions. Certainly no school library should be judged as adequate in terms of the recommendations suggested by Thomas and Swartout.

Language Laboratory Learning, by Fernand Marty. Audiovisual Publications, Box 185, Wellesley, Mass. 1960, 256 p. $3.75.

The director of the language laboratory at Wellesley College presents this manual with a major objective in mind: expert utilization of recording machines in the teaching of foreign languages. Marty warns his colleagues that inexpensive recording devices may have "lulled many teachers into believing that science had supplied them with an answer to the audio-oral problems; they failed to see that the real answer did not lie in a given amount of dollars [for buying machines] . . . but in a mental effort toward the discovery of appropriate audio-oral methods."

The author introduces his topic with an outline of a basic course in the French language. This basic course designates "the period of time during which the most frequent structures and forms of the language are taught; this period may last some six months on the college level and up to 12 months on the secondary level."

In subsequent chapters these aspects of the problem are studied: (1) improvement courses; (2) special courses in literature, phonetics, stylistics, civilization, simultaneous interpretation; (3) comprehension of scientific material; (4) basic principles of sound recording; (5) operating a language laboratory; (6) specifications for the language laboratory; (7) various types of language laboratory installations; and (8) an extensive appendix, covering miscellaneous topics and projecting a study of future language laboratories.

The data supplied in the section on basic principles of sound recording are complete and clearly described. Diagrams, definitions of mechanical operations and parts of recording machines should prove of value not only to the teacher of foreign language but to all other users of tape recorders.

Tasks which the author thinks teachers should be able to perform with a tape recorder are covered in a general discussion which includes playing back a tape and recording a tape. Also

(See the next page)

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Literature—Continued

suggested are techniques for scripts, preparation of copies, editing, field recording, and reel identification. Storage, repairs and maintenance are treated.

Much attention is focused on specifications for the language laboratory. All of the components for the total laboratory are discussed: recording studio, control room, booth and room laboratories and magnetic tapes and reels.

Language Laboratory Learning represents a complete, thorough and useful reference tool for teachers and audiovisualists.

Photographic Films and Their Uses, by A. E. Woolley. Chilton Company, 56th and Chestnut Streets, Philadelphia 29. 121 p. Paper, $1.95; cloth, $2.95.

A. E. Woolley, who is an associate professor of photography at the New Paltz Division of the State University of Education in New York, has compiled a manual of photographic practices which should be a welcome addition to the audiovisual library. After an introduction devoted to the functional range of film, the author explores many facets of the field, beginning logically with the history of the medium. By establishing basic definitions through the early use of a complete glossary, the book's presentation of such topics as base density, filters, matching developers, and the varied use of films is facilitated. The text is illustrated with many pictures—largely the product of the author.

A Study of Certain Factors that Influence the Use of Radio Broadcasts and Recordings in Public School Classrooms, by Gale R. Adkins. Radio-Television Research, University of Kansas, Lawrence. 1959. 33 p.

How do teachers feel about using radio broadcasts and sound recordings in the classroom? Replies from 1419 teachers in Texas communities provide a sampling of opinion as an answer to this question posed and examined by the Adkins study.

A brief questionnaire supplied the investigator with his data. Teachers were requested to answer these queries: (1) Do you have available for use in your classroom a radio, tape recorder, transcription player and TV receiver? (2) If you had the necessary equipment, would you prefer having radio programs used in teaching made available (a) over a radio in your classroom, (b) on tape recordings in your classroom, or (c) on disc recordings in your classroom? and (3) What have you found to be the greatest diffi-

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culty in using radio broadcasts as instructional materials?

A number of conclusions reached should prove to be interesting reading for the audiovisual director. Among them the finding that 80 percent of the teachers preferred recordings to radio is challenging. The study concludes with observations that may influence the classroom use of radio and recordings. These observations touch on educational television, service available from broadcasting stations, equipment, availability of recordings, teacher preparation and skill in using radio and recordings, comments on the attitude of supervisors, and evidences of value in achieving educational purposes.

Time, Talent, and Teachers. The Ford Foundation, 477 Madison Avenue, New York 22. 1960. 52 p. Apply.

This informal pamphlet discusses the "industrial revolution" observable among the schools of the United States. Citing a case study of a secondary school teacher in Newton, Massachusetts (a teacher who is conducting a "teacher-lecture" before 90 students and who has spent approximately 30 hours in preparation), the authors describe team-teaching which is one of the factors in the transition of the teacher's role. The practice emphasizes a doctrine relatively new in education: "Let the professional do his work and don't distract him with tasks that less skilled people can do."

After reviewing the research which has supported this program, the manual amplifies the principal innovations in elementary and secondary schools designed to assist these new changes categorized as the "industrial revolution."

First, the specifics of the professional partnership involved in the team-teaching approach are presented —the senior teacher, the less experienced teacher, teacher assistant, interns and non-professional aides.

Reviewed under the heading of "the flexible school," are variations in class size and scheduling. These include groups that range from ten or less to several hundred, schedules that allow for large lectures, double periods or larger blocks of time, and increased independent study. Noteworthy are the roles of electronics and architecture in altering schools physically to implement the new patterns of organization. In each of these three foregoing sections, interesting and apt photographs illustrate the suggested methods. The final chapter enters the realm of college teaching.

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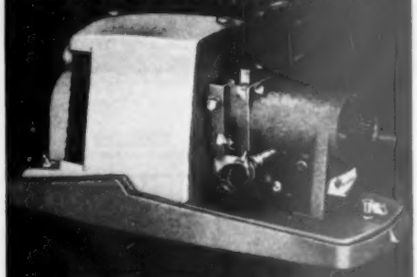

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Have You Seen These?

Guides and Catalogs

Edited by Mary F. Horkheimer and John W. Diffor, the 12th annual 1960 edition of *Educators Guide to Free Filmstrips* lists 624 titles including 38 sets of slides. Available from Educators Progress Service in Randolph, Wisconsin for $6.

Sources of Free and Inexpensive Educational Materials (mimeo). Compiled by Esther Dever in 1959. Entries include sources for films, booklets, charts, posters, filmstrips, pamphlets, pictures, maps, and books. Available from the author at 204 Blueville Drive, Grafton, West Virginia for $1 plus 10 cents postage.

Films and Filmstrips for Career Guidance. An annotated listing compiled by John Barr and Alvin Grossman under Title V of NDEA. For further information on this 66-page bibliography, write to San Jose State College or the California State Department of Education, Sacramento.

100 Selected Films in Economic Education. A film guide published in 1960 by the Joint Council on Economic Education. Each listing includes grade level, synopsis, suggestions for use, questions raised by the film, and suggested student activities. Available from the publisher at 2 West 46th St., New York 36. 75 cents.

The new NEA publications catalog lists more than 1000 books, pamphlets, periodicals, proceedings, research reports, audiovisual materials. Write NEA Publications Sales, 1201 Sixteenth St., N.W., Washington 6, D. C.

Education Teleguide is a 79-page booklet containing information on current developments in the use of television for educational purposes. It includes new books on educational uses of television, ETV stations, statewide ETV networks, foundation support, and local school districts making regular use of ETV. Prepared under the direction of Franklin Dunham, specialist in radio-television for the Educational Media Branch, it can be had from the Superintendent of Documents, U.S. Government Printing Office, Washington 5, D. C., for 30 cents.

Publications

Contemporary Issues in Elementary Education, published by the NEA Educational Policies Commission, is

(See page 306)

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Have You Seen These?

(Continued from page 304)

a 27-page report which "seeks to identify the unique characteristics of elementary education and to illustrate their bearing on current practices and proposed changes." 35 cents, NEA Publications Sales; discounts on quantity orders.

A glossary of *16mm Terms Used in Production of Non-Theatrical Motion Pictures* constitutes Volume 12, Winter 1960 issue of the *Journal of the University Film Producers Association*. Available from UFPA, Ohio State University, Columbus for $1; discounts on quantity orders.

The Opaque Projector, prepared by Kenneth L. Bowers, is No. 10 in the "Bridges for Ideas" series published by the Visual Instruction Bureau, University of Texas. Besides a description of the equipment and suggestions for its use, the 41-page booklet contains a selected bibliography of books, periodicals, and bulletins. Copies from the University of Texas, Austin, for $2; discounts on quantity orders.

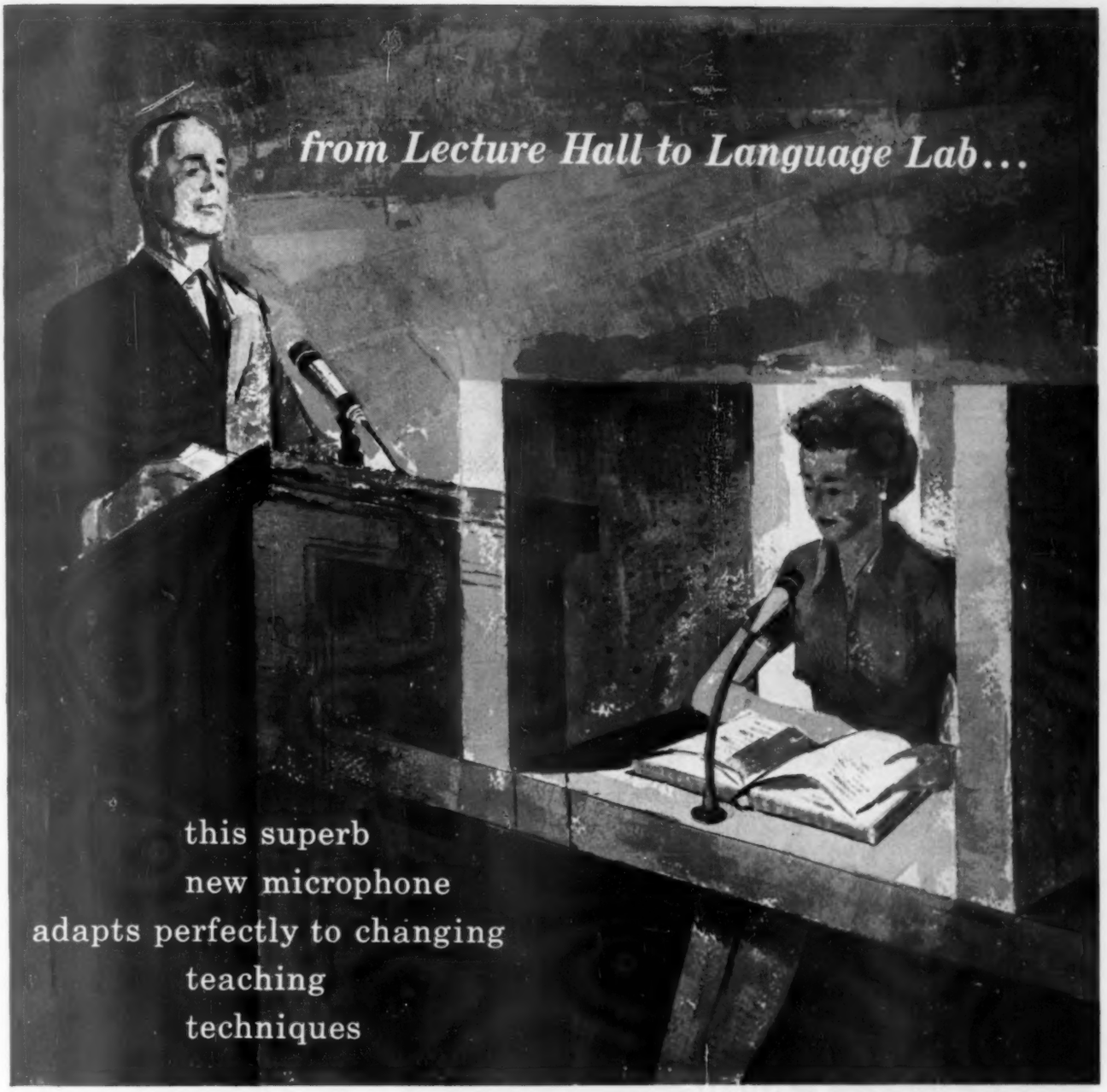
Programming Guide for the Electronic Classroom. Free from Magnetic Recording Industries, 125 Fifth Avenue, New York 11. Ten steps of an automated laboratory lesson are described along with suggestions for smooth laboratory operation and effective teaching. "Sound Tips" for making good master tapes are also included.

The 96-page report entitled *Modern Foreign Languages and the Academically Talented Student* recommends 10 years of foreign language study starting in elementary school. Programs for 10-year, six-year, and four-year, sequences are outlined. $1 from NEA Publication Sales.

One-Teacher Schools Today. Research Monograph 1960-MI published by the NEA Research Division, presents a comprehensive picture of the one-teacher school still operating in the United States. It describes the teacher's personal and professional characteristics, school sites and buildings, supplies and equipment, and help available from central agencies. Single copies at $1.25 from NEA Publications Sales; discounts on quantity orders.

Pupils Speak to Pupils Around the World by Ruth Terry is a summary of experiences in the international exchange of tapes for educational purposes. It discusses curricular application of the exchanged tapes, reports the experiences of participating

(See page 308)



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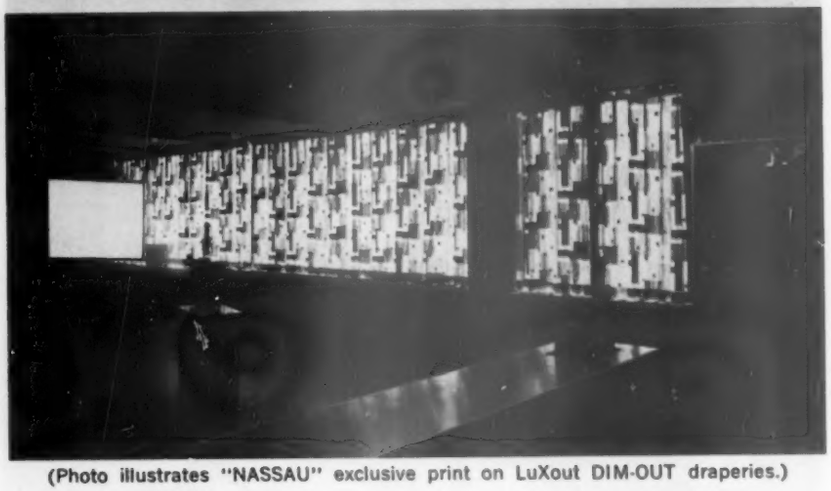

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New State Officers

David M. Silverstone, audiovisual director, University of Bridgeport, was elected president of the Connecticut Audiovisual Association for 1960-61. Other officers are: George Puglisi of Stratford, vice president; Marion McHugh of Milford, secretary; and Donald Wilson of West Hartford, treasurer. Members elected to the board of directors are Fred Villa of Connecticut Central College, Blaine Miller, Manchester; and Arnold Hansen, Danbury State College.

The following are serving on the Executive Board of the Wisconsin Department of Audiovisual Instruction for the 1960-61 school year: Donald Scott, Neenah, president; Charles Hocking, Oconomowoc, vice president; Robert Krueger, River Falls State College, secretary; Gordon Kester, Oshkosh, treasurer. Dave Barnard, Stout State College, is executive secretary.

Have You Seen These?

(Continued from page 306)

schools, and lists educational groups interested in exchange. Published by the Michigan Audiovisual Association, c/o Audiovisual Education Center, University of Michigan, Ann Arbor. 60 pages, $1.50.

Michigamee: Materials on Michigan is a 48-page booklet listing some 350 pamphlets, motion pictures, filmstrips, kinescopes, tape recordings, slides, maps, pictures, and charts and is organized according to: biography, English influence, folklore, French influence, government, Indian life, industry, lakes and shipping, Michigan today, mines and mineral resources, nature, prehistoric life, settlement and statehood, travel and recreation. $1 from the Michigan Audio-Visual Association, c/o AV Center, The University of Michigan, Ann Arbor.

New Library Standards Out

Standards for School Library Programs, by the American Association of School Librarians, a division of the American Library Association, in cooperation with 19 professional and lay organizations. Available from the American Library Association, 50 E. Huron St., Chicago 11. $2.50; discussion guide, 65 cents; combined price, $3. (One discussion guide free with every 10 copies.)

The last library standards were published in 1945 in *School Libraries for Today and Tomorrow,* and while the objectives stated then still hold (according to the Preface to this new book), there have been developments in the intervening years which have affected the use of library resources. It is also quite apparent, the Preface states, that quantitative standards valid in 1945 are now far out of date.

Recognizing that school libraries are not the "exclusive domain of school librarians" the AASL determined to involve in their standards revision, representatives from some 20 professional and lay organizations who participated in several all-day meetings and who otherwise gave assistance and direction in the planning. These 20 groups also helped incidentally to formulate the philosophy of school library service today. (Representing DAVI on the School Library and Standards Committee was Paul Witt of Teachers College, Columbia University. Anna L. Hyer, executive secretary of DAVI and Charles Schuller of Michigan State University, served as two of 19 consultants in the revision.)

(Turn to page 310)

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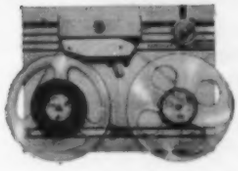

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Roger Albright Writes

To DR. HYER: For some time I have been wanting to write you about your editorial, "Implementing the New Order," in the March issue of AVI. Your excellent statement was based inherently on a word you did not use—*usefulness*. Usefulness to school boards, to general administrators, to curriculum authorities, to producers of materials, and to teachers. You imply that the services involved should help to make these other members of the school personnel more useful in their jobs, and this is truly the basis of being wanted. At every level, we want the services of those who make us more useful in our jobs. This has many implications for audiovisual administrators in their relations with other administrators and with teachers.

—ROGER ALBRIGHT

Rutland, Vermont

Have You Seen These?

(Continued from page 308)

In a chapter treating "objectives and scope" the book states that although there is only one specific reference to audiovisual materials in the objectives, "this aspect of the school library program has had considerable expansion within recent years." The statement goes on to explain that a variety of arrangements exist for organization and administration of audiovisual materials in schools and that in view of these developments policy decisions had to be taken on a national level regarding the functions of the school library in relation to audiovisual materials and services.

Nationally the AASL adopted the view that the "American Association of School Librarians believes that the school library in addition to doing its vital work of individual reading guidance and development of school curriculum, should serve the school as a center for instructional materials. . . ."

The official statement in full can be found on pages 11 and 12 of the *Standards*.

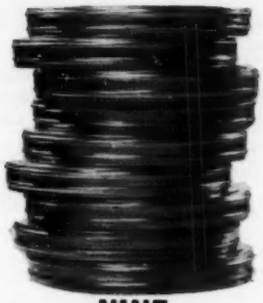
"In this book," the text goes on to say, "the interpretation of the scope of the school library program is in agreement with the statement of philosophy quoted above and the content is presented accordingly. Standards are given for audiovisual materials and services for school libraries where the librarian is in charge of these for the school.

"It is recognized, however, that many schools have adopted other administrative policies, and provisions for the school libraries in these situations are made in the standards. Many schools have long-established and successful arrangements for the separate administration of printed and audiovisual materials and there is no evidence that these schools will change their policies in the immediate future. For libraries in schools that now have dual administrative control of printed and audiovisual materials, the standards include where necessary a separate set of quantitative standards (as in the case of staff), and factors affecting policy are interpolated in the text. . . ."

The chapter on staff referred to above includes the full text of the 1958 AASL-ACRL-DAVI statement on the role of the materials specialist printed in the April issue of AVI that year.

Chapter headings giving some indication of the scope of the revised standards are: The Objectives and Scope of the Library Program in the

(See page 312)



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Each film covers different techniques and equipment utilized to produce effective instructional materials.

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Describes purposes, placement, construction, and use of bulletin boards.

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Demonstrates various methods for preparing materials for still projection.

HIGH CONTRAST PHOTOGRAPHY FOR INSTRUCTION
Demonstrates the preparation of high contrast photographic slides, transparencies, and overlays.

HOW TO MAKE HANDMADE LANTERN SLIDES
Illustrates basic techniques for making 3¼" x 4" slides for a variety of learning situations.

LETTERING INSTRUCTIONAL MATERIALS
Shows a variety of letters and lettering devices used to produce effective printing on charts, posters, and bulletin boards.

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Shows how to mount flat and 3-D materials for display.

PHOTOGRAPHIC SLIDES FOR INSTRUCTION
Demonstrates the preparation and use of photographic slides in instruction.

TAPE RECORDING FOR INSTRUCTION
Illustrates microphone placement, improvement of sound quality, editing, and use of tape recorders in teaching.

WET MOUNTING PICTORIAL MATERIALS
Demonstrates wet mounting of large and small paper materials on cloth for increased strength and durability.

HOW TO DO IT HANDBOOK

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a profusely illustrated handbook for use in teaching the skills necessary in producing effective instructional materials

Contains

Step-by-Step visualization of techniques shown in the Indiana University instructional materials films, plus supplementary techniques.

Detailed list of equipment and materials needed to prepare a variety of materials.

Comprehensive list of manufacturers and distributors of materials and equipment shown and used in the films.

Suggested utilization techniques for slides, transparencies, charts, bulletin boards, displays, flannel boards, etc.

RENTAL INFORMATION *Titles can be rented, at usual rates, from any of the film libraries listed below.*

ALABAMA—University of Alabama, UNIVERSITY; CALIFORNIA—University of California Extension, BERKELEY 4; COLORADO—University of Colorado, BOULDER; Colorado State College, GREELEY; CONNECTICUT—University of Connecticut, STORRS; FLORIDA—University of Miami, CORAL GABLES 46; Florida State University, TALLAHASSEE; GEORGIA—Audio-Visual Service, ATLANTA 3; ILLINOIS—Southern Illinois University, CARBONDALE; University of Illinois, CHAMPAIGN; INDIANA—Indiana State Teachers College, TERRE HAUTE; Indiana University, BLOOMINGTON; IOWA—Iowa State College, AMES; State University of Iowa, IOWA CITY; KANSAS— Ft. Hays Kansas State College, FT. HAYS; Kansas State Teachers College, EMPORIA; KENTUCKY—University of Kentucky, LEXINGTON; LOUISIANA—State Dept. of Education, BATON ROUGE; MAINE—University of Maine, ORONO; MASSACHUSETTS—Boston University, BOSTON 16; MICHIGAN—University of Michigan, ANN ARBOR; Michigan State University, EAST LANSING; MINNESOTA—University of Minnesota, MINNEAPOLIS 14; MISSISSIPPI—University of Mississippi, HATTIESBURG; MISSOURI—University of Missouri, COLUMBIA; MONTANA—Montana State Film Library, HELENA; NEBRASKA—University of Nebraska, LINCOLN; NEVADA—University of Nevada, RENO; NEW HAMPSHIRE—University of New Hampshire, DURHAM; NEW JERSEY—The State Museum, TRENTON; NEW MEXICO—Eastern New Mexico University, PORTALES; NEW YORK—State College Film Service, ALBANY; Yeshiva University Film Library, NEW YORK 33; Educational Film Library, SYRACUSE 10; NORTH CAROLINA—University of North Carolina, CHAPEL HILL; NORTH DAKOTA—State College Station, FARGO; OHIO—Kent State University, KENT; Twyman Films, Inc., DAYTON 1; Miami University, OXFORD; OKLAHOMA—University of Oklahoma, NORMAN; Oklahoma State University, STILLWATER; PENNSYLVANIA—Pennsylvania State University, UNIVERSITY PARK; TENNESSEE—University of Tennessee, KNOXVILLE 16; TEXAS—University of Texas, AUSTIN 12; Texas Christian University, FORT WORTH 9; UTAH—Brigham Young University, PROVO; University of Utah Extension Div., SALT LAKE CITY 1; WASHINGTON—State College of Washington, PULLMAN; Central Washington College of Education, ELLENSBURG; University of Washington, SEATTLE 5; WISCONSIN—University of Wisconsin, MADISON 6; DISTRICT OF COLUMBIA—Paul L. Brand & Son, WASHINGTON 7; CANADA—Canadian Film Institute, 1762 Carline Ave., OTTAWA, ONTARIO, CANADA.

For particular information write to:

AUDIO-VISUAL CENTER
INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

Have You Seen These?

(Continued from page 310)

School; The School Library Program for Children and Young People; Materials, Funds, and Staff Needed for School Library Programs (Summary); School Boards, School Administrators, and School Libraries; School Library Supervisors; The School Library Staff; Curriculum, Coordinators, Teachers, and School Libraries; The Materials Collection — Selection and Scope; Making Materials Easily Accessible in the School; The Library in the New School; Library Resources and Services in Schools Having Fewer than 200 Students; Cooperative Planning for School Libraries. A selected bibliography is followed by an appendix which states policies and specifications for library quarters and equipment for schools having 200 or more students.

Magazine Articles

Single copies of the reprint of "Technology in the Classroom—Challenges to the School Administrator" by Gene C. Fusco (the two parts of which appeared in March and May issues of *School Life*) are available free from the Publications Inquiry Unit, U. S. Office of Education, Washington 25, D. C.

The *California Teachers Association Journal* devotes its September 1960 issue to teaching machines. Among authors are James Finn, Ann Hyer and Robert Snider as co-authors, Gustav Mathieu, Robert Corrigan, Theo. Zschokke, Edward Fry, and Donald Robinson.

"Education in America" is a 30-page educational supplement to the September 17 issue of the *Saturday Review* which will become a monthly feature. With the help of the Fund for the Advancement of Education, *SR* plans also to give similar treatment to three other areas (communications, science and research, and recording). All four will rotate on a weekly basis. Paul Woodring and John Scanlon are editor and associate editor, respectively of the education supplement.

The Secondary School Biological Sciences Film Series is described in the April 1960 *Science Teacher* as a program to "produce on film a modern treatment of classical and contemporary biology designed for the 10th grade. The Series will consist of 10 major units of 12 films each. Thirty to 40 additional films are planned to supplement and extend the basic 120 films . . . Full production began in July 1959 and the basic Series will be available in either color or black and white. The 30-minute films will be distributed by the McGraw-Hill Book Company and will be available singly, in sets, or as an entire package. A teacher's manual and student's guide will be included." The above description was part of an eight-page section on the Biological Science Curriculum Study. Both the Study and the Film Series are projects of the American Institute of Biological Sciences.

Films

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ogy and its relation to biology and medicine. (Department of Visual Communications, University of California, Los Angeles 24; 16mm, sound, color, 27 minutes; $195; also available for rental.)

Life and Death of a Cell is a visualization of the concepts of modern cell theory. Explains how the cell embodies all the functions and properties common to living things. (Department of Visual Communications, University of California, Los Angeles 24; 16mm, sound, color, 22 minutes; $195; also available for rental.)

TVA and the Nation describes the national benefits from TVA's resource development program. (TVA Information Office, Knoxville, Tenn.; 16mm, 2-reel, color; black and white prints available for television.)

The World of Helen Keller shows Miss Keller at work at home in Westport, Connecticut, and on her trips abroad in the service of the blind. Narrated by Katherine Cornell who also appears in the film. (Harvest Films, Inc., 90 Riverside Drive, New York 24; 16mm, 13½ minutes; free loan.)

Filmstrips

The Arab World—A Bridge of Centuries deals with the bond between old and new ways of Arab life, the sacred places of the Bible, the emergence of the modern Arab from centuries of traditions. Designed for use in social studies classes. (Free loan from Audiovisual Associates, Box 243, Bronxville, New York; 85 single frames; color; with manual.)

The Story of Malaya and Natural Rubber treats the growing and handling of rubber at the source and includes material on life in Malaya and other Southeast Asian countries. (Free loan from Audiovisual Associates.)

TV Series

Driver Education, a television series of 29 films designed to supplement the classroom phase of driver education, is divided into three major areas of discussion: the driver, the car, and the roadway. (NET Film Service, Indiana University, Bloomington; 30 minutes, $125 for each film.)

Exploring Nature, a TV series of 30 half-hour programs, features William Weston of Harvard University communicating the world of living things to children in the upper intermediate level. (Produced by Charles Walcott under the supervision of the Education Department of the Massachusetts Audubon Society; available on videotape for $7500, kinescope, $2450.)

Electricity Kit

The Basic Electricity Kit plus a teachers outline will permit 14 simple experiments to teach these principles: nature of electricity, structure of matter including electrons and atoms; the meaning of volts; amperes and current as well as resistance and magnetism which are explained in terms of electrons. Write to: Science Education Division, Product Design Company, 2796 Middlefield Road, Redwood City, Calif. Suitable for fifth through ninth grades.

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On-the-scene consultation and training, backed by TRW electronic and teaching know-how, can help you plan the **complete** Educational TV system to meet today's and tomorrow's—needs. Start small—as little as one camera and viewing monitor—or with the largest system; confident that equipment will not be obsolete, regardless of growth.

Write or phone today for information about Dage Educational Television Equipment and educational services — and your copy of "Television in Teaching."

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News Notes

DR. EDGAR DALE, Ohio State University, addressed the audiovisual section of the New York Society for the Experimental Study of Education at its November 4 meeting in New York City. Dr. Dale's topic was "What Is an Educative Environment?" Edward Bernard was chairman of the meeting; Florence Freedman of Hunter College, discussion leader. Because of widespread interest in Dr. Dale's address the meeting was co-sponsored by EFLA, the Metropolitan AV Association, and the New York Film Council. Esther Berg is chairman of the audiovisual section.

• • •

HOMER HUMBERT, advertising manager of AVI since its beginning, has resigned his post with this magazine and as advertising manager for the *NEA Journal.* The many friends he has made during his years of service with AVI will be glad to know that he remains in the audiovisual field.

Mr. Humbert

Mr. Humbert has been engaged by Monitor Language Laboratories in Washington, D. C. to assume advertising and promotional responsibilities.

• • •

OLWYN O'CONNOR writes that the New York State Audiovisual Council will hold its annual winter meeting at Syracuse December 8-10. Hotel Syracuse is the meeting place.

• • •

ARTHUR W. REARDON, assistant professor of education at the University of Maine, has been named director of the University's AV center. He succeeds Clarence O. Bergeson who, as associate professor of education, is teaching audiovisual courses at Pennsylvania State University. Mr. Reardon is a graduate of Boston University and holds an M.S. degree from Keene Teachers College. He has served in teaching and administrative capacities in public schools in New Jersey, New York, and Vermont, and has also been associated with private enterprise.

"... quiet order helps our students concentrate— our Pageant Projectors help maintain this quiet."

Says O. U. Johansen,
Principal at the new Riverview Senior High School, Sarasota, Florida, selected by A.A.S.A. for its exhibit of outstanding school designs:

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"You're showing a movie in one classroom. The sound must be loud enough for that class to hear, but not so loud as to spill over into other nearby classes.

"We feel that our Kodak Pageant Projector has contributed measurably toward our maintaining this school's atmosphere of quiet order, so essential to a serious student's concentration.

"Our Kodak Pageant Projector *operates so quietly, we don't have to turn up the volume to drown out machine noises.*

"Since the Pageant has a good audio system, the entire class can hear the sound clearly without effort, even though volume levels are kept low."

If you're not at the movie, you don't have to listen to it . . . an important point to keep in mind. Your Kodak A-V dealer will demonstrate how quietly the Kodak Pageant Projector operates, and how efficiently it meets many other common A-V requirements. Call him or write for Pageant Bulletin V3-22—no obligation either way, of course.

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Three films containing complete essentials of audio-visual training and guidance. Every phase of 16mm film work—FILM HANDLING—FILM PROJECTION—the OBJECTIVES and RESPONSIBILITIES of the SUPERVISOR are examined. This new and completely revised COLOR series covers the methods, physical requirements, and special techniques expected of first-rate audio-visual practice.

A complete list of more than fifty graded FOREIGN LANGUAGE films, recommended for purchase under Title III of the National Defense Education Act is available upon request.

Ask for International Film Bureau's new catalog supplement.

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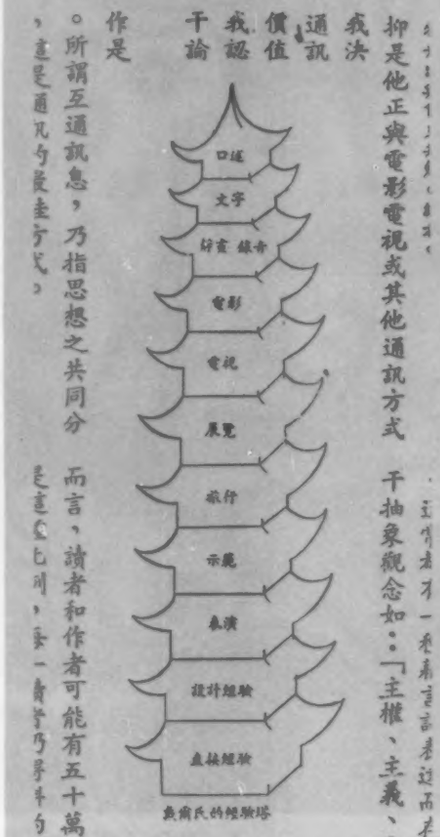
Recognize It?



PERHAPS *even Dr. Edgar Dale, professor of education at Ohio State Univerity, cannot recognize his "Cone of Experience," here transformed into a native Far East symbol—the "Pagoda of Experience."*

Mr. Albert Yuan, director of the audiovisual center of National Taiwan University, studied audiovisual education at Indiana University under the ICA program. Since his return to Taiwan (Formosa), Mr. Yuan has been dedicated to improving the traditional method of teaching by using audiovisual materials. The center which he directs produces not only simple, inexpensive instructional materials, but also more highly technical and complex materials involving time lapse and micro cinematography for professors doing research. Recently, correspondence with Mr. Yuan reveals their interest in such new developments as teaching machines.

A local audiovisual association has been organized by Mr. Yuan which consists of about 600 teachers who are interested in audiovisual education.

A newsletter is published every two months. It is in a copy of the newsletter recently received at the DAVI office that the "Pagoda of Experience," appeared.

An article, Dr. Dale 's "The Future of Reading," is also translated into the native language.—FLORENCE FAN

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Membership Directive Calls for Creativity, Minimum Red Tape

"WE WANT MAXIMUM CREATIVITY and action with minimum red tape," writes Membership Chairman Carlton Erickson in his first directive to Area, Special, and State chairmen. Among target groups cited are: state association members; principals (who can be urged to take out school service plans); school superintendents; teachers and supervisors interested in instructional technology; inservice education classes; local industrial training directors; military directors and their AV specialists; and college and university teachers of AV, TV, and communication courses.

The directive also has some tips for state chairmen including a quote from Ron Hunt: "Look for new blood. Make people feel wanted."

Erickson's goal for 1961 is 6200 members by June 1. A membership count released by Florence Fan on September 30 shows 4808 members.

Glastonbury Has Million-Dollar Language Project

THE U. S. OFFICE OF EDUCATION contract with the Glastonbury, Connecticut, public schools announced last spring will run into a million dollars and will extend over two years. It is authorized under Title VI of NDEA. The project involves the development of experimental materials for teaching French, German, Italian, Russian, and Spanish in Grades 7 through 12. Mary P. Thompson, director of curriculum at Glastonbury, is project coordinator. Frederick D. Eddy, co-editor with Elton Hocking of the September 1959 language issue of AVI, is also associated with the project.

Under the terms of the contract, the Glastonbury school system will produce by June 1962, student workbooks, manuals of instruction for teachers, magnetic tape recordings for use in language labs, audio-lingual homework discs, and a series of tests.

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DETAILS OF THE PROGRAM

Borodin	Polovtsian Dances from Prince Igor (Stranger in Paradise)
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Waldteufel	Espana Waltz (Hot Diggity)
Chopin	Polonaise No. 6, in Ab Major (Till the End of Time)
Tchaikovsky	Symphony No. 6 in B (The Story of a Starry Night)
Rachmaninoff	Piano Concerto No. 2 in C Minor (Full Moon and Empty Arms)
Chopin	Fantasie Impromptu in C# Minor (I'm Always Chasing Rainbows)
Tchaikovsky	Romeo and Juliet Overture (Our Love)

DETAILS OF THE OFFER

This exciting recording is available in a special bonus package at all Audiotape dealers. The package contains one 7-inch reel of Audiotape (on 1½-mil acetate base) and the valuable "Classics that Made the Hit Parade" program (professionally recorded on Audiotape). For both items, you pay only the price of two reels of Audiotape, plus $1. And you have your choice of the half-hour two-track stereo program or the 55-minute monaural or four-track stereo versions – all at 7½ ips.

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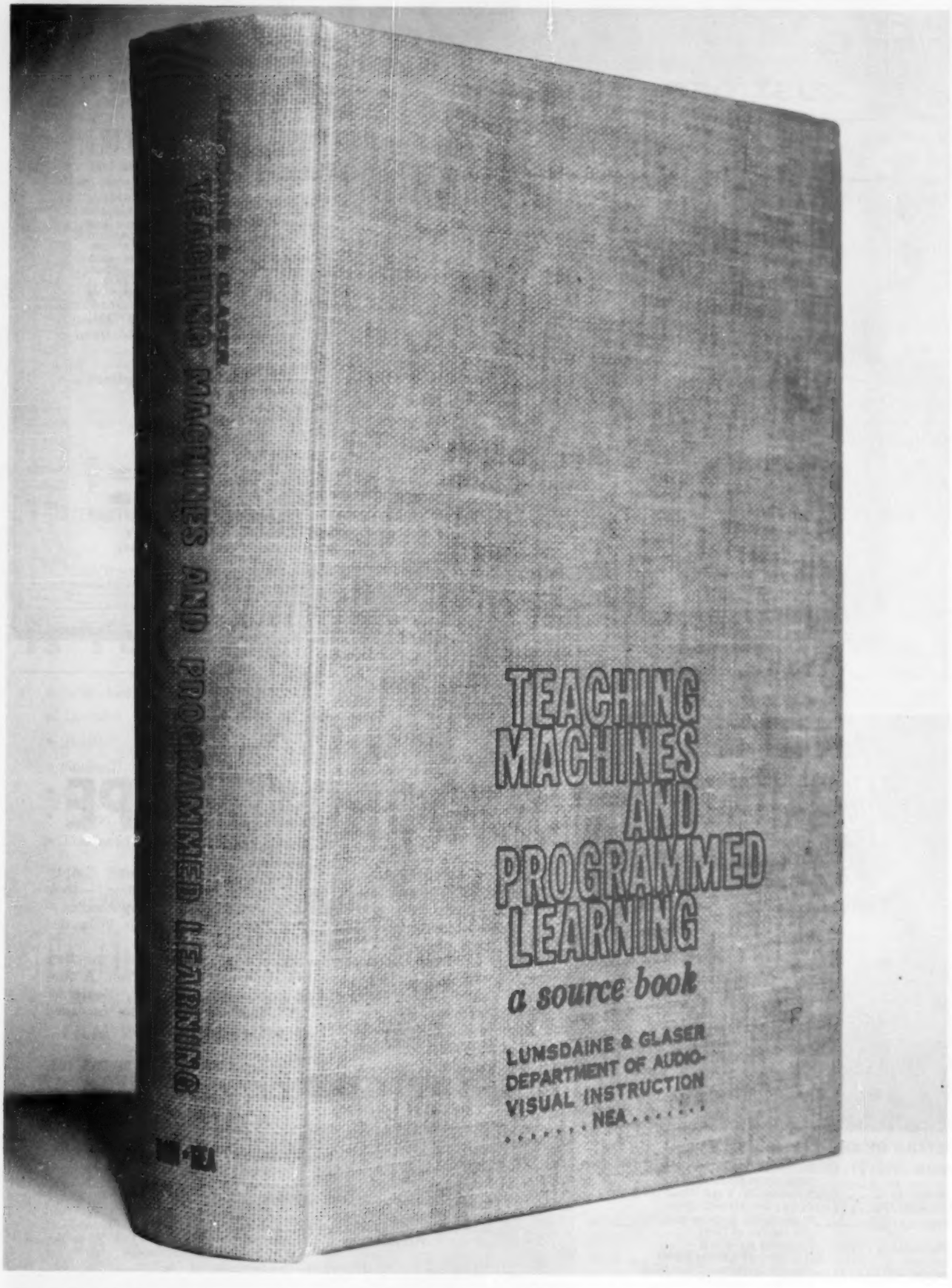
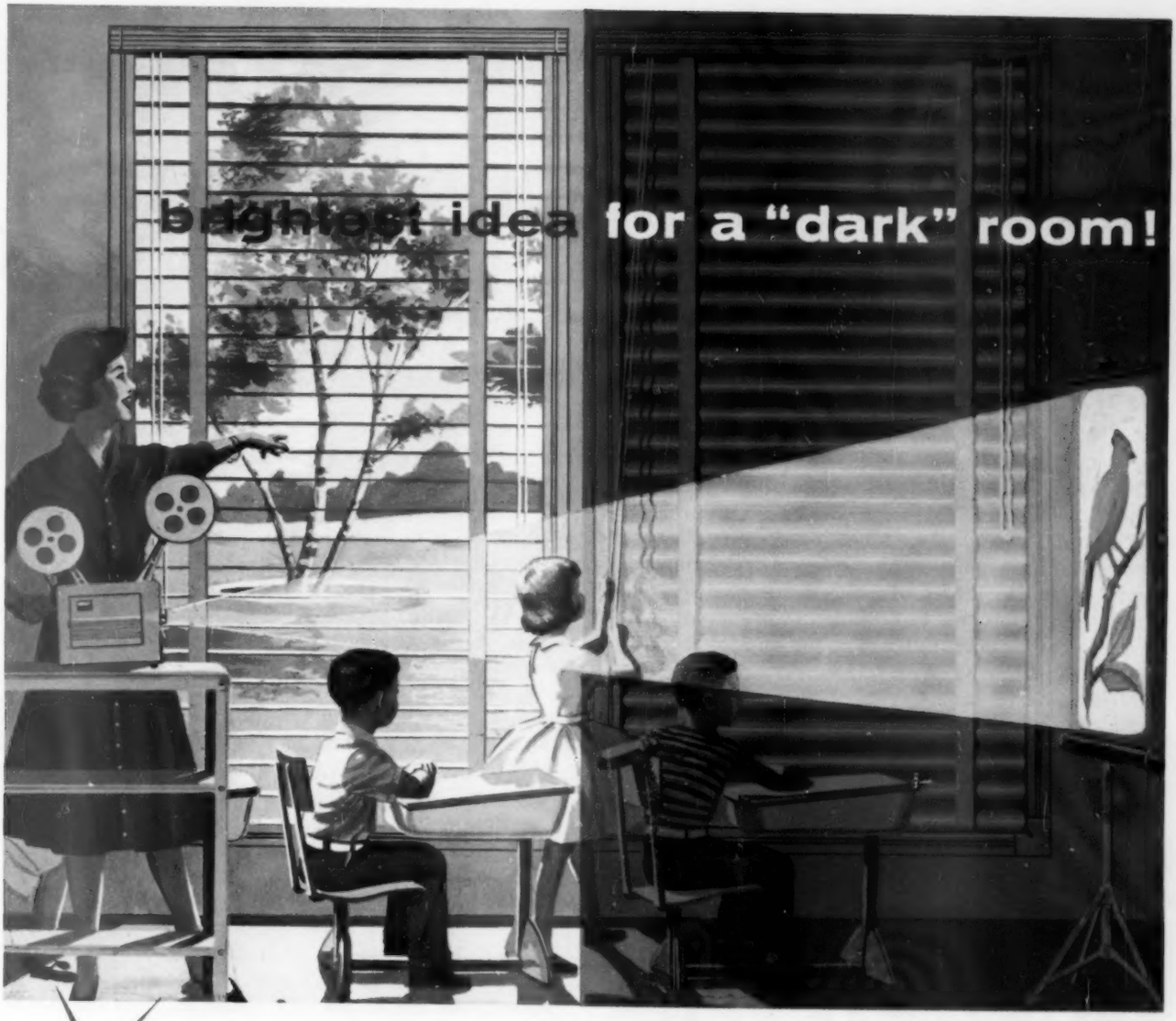


Available now from DAVI at $7.50 the copy



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AV

EXTRA DIVIDENDS FOR DAVI

A YEAR AGO, I would have said "We'll never have another DAVI national membership chairman to equal Clyde Miller." But we do, we have Carlton Erickson. I had forgotten that just as every invention is an extension of previous inventions, so in an organization, each succeeding leader, if he is alert, builds on the successes of previous leaders. Each officer and committee member of DAVI can move upward from the platform built by his predecessors. As executive secretary of DAVI, I have the opportunity to build on the work of previous executive secretaries.

You will each of you, I know from past experiences, support the national, regional, and state leaders of the DAVI membership drive. I would like to add to this charge another: support of the NEA membership goal.

Last year a total of 713,994 teachers were enrolled as members of the NEA. This was the largest membership in NEA history; however, it only represented 49 percent of the teachers of the United States. By resolution of the NEA Representative Assembly, the National Education Association is advancing on a bold program to enroll "a million or more by '64," thereby achieving a breakthrough to NEA membership which will allow us to speak for a majority of teachers in America. This means enrolling an additional 75,000 teachers per year. The cooperation of each of the NEA departments has been requested.

Each of you can from personal experience "show and tell" colleagues about the advantages of DAVI membership. Fewer of you probably realize the relationship of NEA membership to the attainment of national AV objectives. This is a very narrow and selfish way to look at NEA membership with its many professional advantages. Nevertheless, it is information of which all DAVI members should be aware.

DAVI is for the most part made up of educators spending all or part of their time in some aspect of the audiovisual field. The unique function of DAVI, therefore, is to upgrade the work of its members to the end that they can make their maximum contribution to the educational effort. But AV is service-oriented. For our services to be available and used, it is necessary for educators in all other special areas to be knowledgeable about our field. Although DAVI plays an important role in these other organizations, it can never, nor I believe should ever, be expected to finance, man, and organize the growing demands for assistance coming from other educational groups.

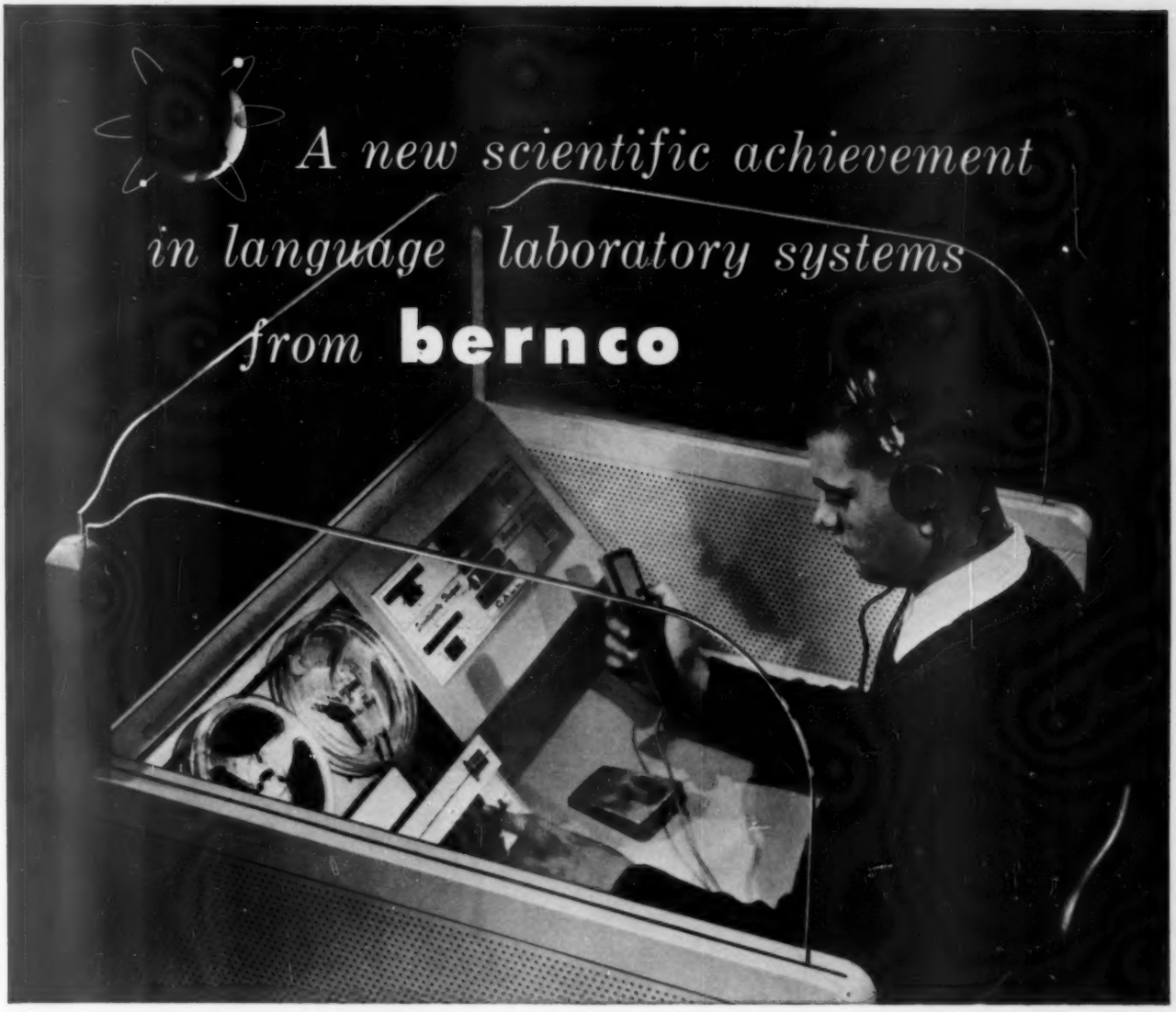
This is a role that the NEA should be and is playing, financed through NEA dues. This support makes possible such activities as helping to plan and to participate in conventions and conferences of others, consultation *re* AV problems, dissemination of information, provision of AV equipment and related services, preview service for NEA headquarters staff, and seminars on key problems. When NEA dues were increased in 1957, the NEA employed an ETV Consultant, added a professional photographer, and increased the staff in the art department. In addition, the NEA demonstrates the use of the newer media through the extensive use made of TV, motion pictures, and filmstrips in its public information program.

It is difficult in as diverse an organization as the NEA to determine how much of the total budget goes into the use (and improvement of use) of the new media, but I estimate that the figure is at least $450,000. Of this about $100,000 is spent directly on improving educational use of the new media through the NEA's Division of Instructional Service. These estimates take no cognizance of expenditures for equipment, art and photographic service, and indirect support costs.

In other words, I estimate that the $10 dues of 10,000 teachers like yourself are being spent by the NEA this year for AV instructional services plus the dues of about 35,000 more for use of the new media in information programs. I believe you will agree with me when I say that I doubt if any group of educators benefits so directly from the expenditure of NEA dues.

This is only one reason, but a very good one, for you to be an NEA member and urge all your colleagues to do the same. Our Constitution reads: "Active membership in DAVI is limited to members of the National Education Association. Active members only are entitled to vote and/or hold office." We do not know how many DAVI members are also NEA members, but the last spot check made by the NEA in 1959 (checking one member out of 20) showed only 42 percent. Let's aim for 100 percent as our contribution toward "a million or more by '64."

Ann Hayes



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Custom designed and engineered to the requirements of your staff's teaching techniques, each Bernco installation performs every modern Language Laboratory function, with "push button" simplicity of operation for both teacher and students.

The Bernco Console has all controls within easy reach of the teacher's fingertips. Student booths—arranged and positioned for maximum comfort and accessibility—are equipped with the latest developments in microphone, headphones, tape deck and control panel.

Bernco's Teacher Assistance Program provides a continuing service of teaching aids to keep your staff posted on the latest techniques for improving the effectiveness of your Bernco Language Laboratory.

Compare the Extra Features

It will be well worth your while to investigate and compare this *complete* new Language Laboratory system. A Bernco Language Laboratory specialist will be glad to give you all details of this highly advanced equipment, technical service, and advisory training program.

Write, wire or phone

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"Nous étudions le français intermédiaire."
"We're working on intermediate French."

"Nous sommes en train d'étudier le français élémentaire."
"We are studying elementary French."

"Nous avons manqué la classe hier et nous ratrappons les leçons que nous avons manquées."
"We were absent yesterday and are making up the lessons we missed."

"Ce système-ci nous permet d'apprendre d'autant plus rapidement, nous suivons des cours de français plus avancés."
"This system enables us to learn so much faster, we are taking more advanced French lessons."

"Hacemos tareas en español durante nuestro período de estudios."
"We're working on Spanish assignments during our study period."

One classroom...one console...five different activities!

EDWARDS LANGUAGE LABORATORY

In this typical classroom situation, one 30-position, 2-channel Edwards Language Laboratory serves five simultaneous activities (4-channel models available when required). 13 beginners work on a master lesson using Lesson Channel 1. Nine intermediate students work on a second lesson using Channel 2. Three more advanced students work with tapes saved from an advanced class, recording their responses while erasing old practice material recorded by previous students. Three absentees make up work on tapes saved from a previous lesson. Two students use a free period for some independent lab work. The language laboratory is utilized to the fullest extent. Any number of separate lesson activities or subjects may be handled. The instructor has complete control over all 30 booths and can monitor or communicate with any student at any time. The instructor can utilize the Edwards Language Laboratory's extreme flexibility to include visual presentations, channeling sound for films, slides, TV, etc. through the lesson channel's auxiliary input. He can use the function selector's RECITE position to channel the recitation of one student (or a conversation between himself and one student) to the rest of the group. The instructor may pick up any student tape he desires to check, or to hold as a master tape for later use. There are many language laboratories, but only Edwards offers such versatility and ease. Write today for detailed literature on this more effective teaching tool for creative language instruction.

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